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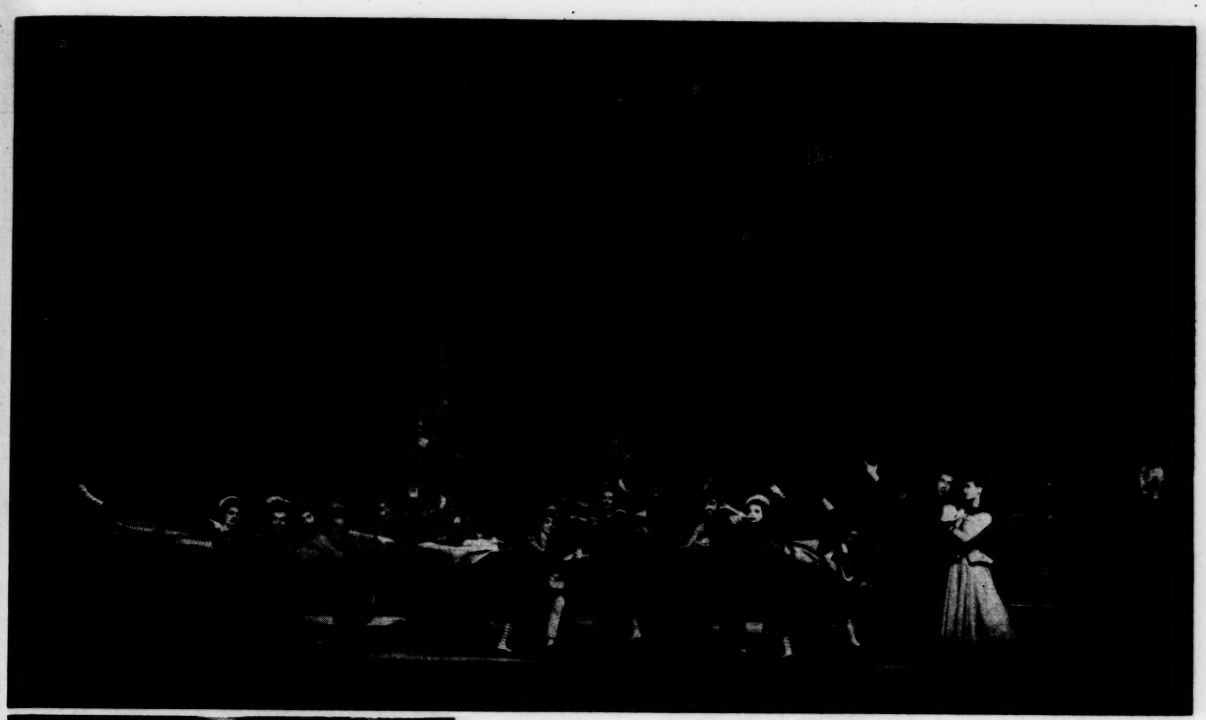

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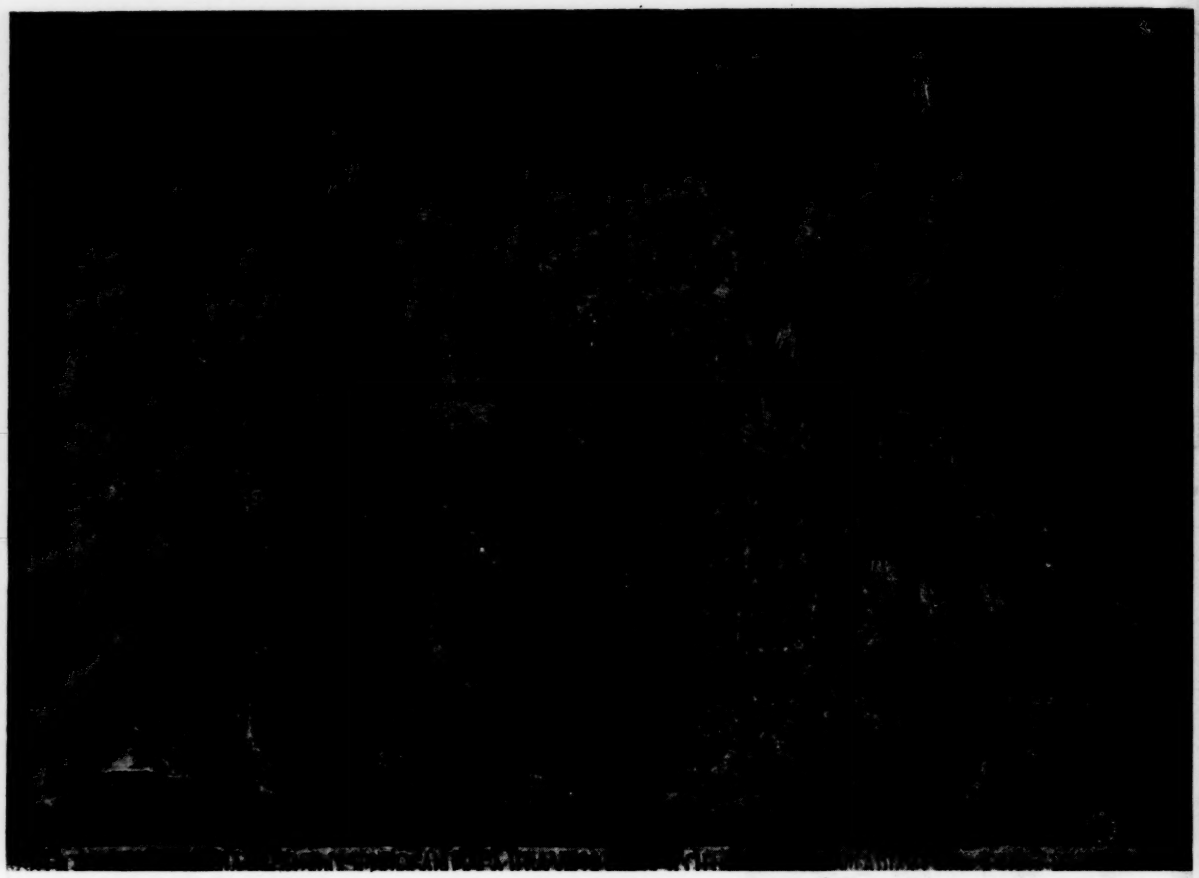

Famous Italian Dance Fresco Destroyed

By ARTUR MICHEL

The *New York Times* of January 23 carried an article that could not but deeply shock all lovers of art. Under the heading, "Frescoes in Pisa virtually ruined", the newspaper's Rome correspondent, after a visit to Pisa, gave an account of the destruction wrought by the war upon this treasury of medieval art. The three most famous marble edifices of the city, the Leaning Tower, the cathedral and the baptistery, were hit several times in the course of artillery exchanges during the summer of 1944 but fortunately, these *"miracoli"* sustained no damage that could not be repaired. On the other hand, what befell the *Campo Santo,* or cemetery, adjacent to those three gems of architecture, the correspondent rightly calls a "really overwhelming tragedy."

Since the late middle ages, the Campo Santo in Pisa has been counted among the most admired marvels of Italian art. It drew thousands of art students and tourists and exercised this power of attraction primarily by two masterpieces of fresco-painting: the *"Trionfo della Morte"* (Triumph of Death), formerly ascribed to Andrea Orcagna, one of the greatest artists of the Trecento, now claimed to be the work of his contemporary, Francesco Traini, and the twenty-four mural paintings with which Benozzo Gozzoli, around 1475, decorated the north wall of the cemetery.

On July 27, a shell set ablaze the roof built about six centuries ago to protect these irreplaceable works of art. The fire raged all night long; the next morning not a fragment of the

(*continued on page* 39)

DANCE

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The opinions expressed by our contributors are their own and Dance assumes no responsibility for them.

Cover: Port de Bras, by Moses Soyer, was exhibited in his one-man show recently at the A.C.A. galleries, 63 E. 57, N.Y.C. See page 29.

DANCE must grow up if it is to command the respect of the reading public and the hearty support of subscribers. We should write *up* to a reader's intelligence, as well as down to a tired reader who just wants to relax for a few minutes and get up-to-date on what is going on. With Dr. Artur Michel, Ann Barzel, and George Chaffee as regular staff members, DANCE expects to set a standard in its field.

This month the reverse page of the Souvenir Print takes its regular form. George Chaffee submits his first article as a "columnist." "The Ballettophile" will range over a wide field — the theory, practice, aesthetics, history of theatrical dancing, ancient and modern. If it touches on a current event (as it does this month) it will not be to echo what others might better say but to offer a new approach.

Our readers will appreciate an adult outlook on dance as a subject to be discussed with the same breadth of view and scholastic study as the drama and opera, music, literature, painting and sculpture.

There is no doubt in my mind that dance is the form of entertainment which will play a most important part in the field of art and will be used by various governments as the medium of understanding and friendship among nations.

Russia stands out as a shining example of what we may expect universally. Russia with its approximately fifty-seven tongues and dialects found music and the dance show (ballet) to be the two mediums of entertainment within the grasp of every race within its domain.

Ballet companies as well as individual dance groups have traveled the world with success in the past. But I am sure that what has been done before will only be a fraction of what will be done in the future by government inspired groups. There will be a great demand, as well as great opportunities for good common-sense choreographers who can portray in mime and dance the present and past culture of America and of other lands.

Yes, there will be a great demand for educational and sensible shows to build better understanding and friendship among peoples and nations. All those young artists with vision have been dreaming of that great opportunity. Now it is right outside the door. It is yours to open, yours to dream, to labor, but the reward is great for it spells success. Go to it. The stage, movies, ice show, and television (a natural for dance shows) all will soon offer big opportunities. Be ready to take them and use them.

RUDOLF ORTHWINE, *Publisher*

Vol. XIX No. 3 DANCE MARCH 1945

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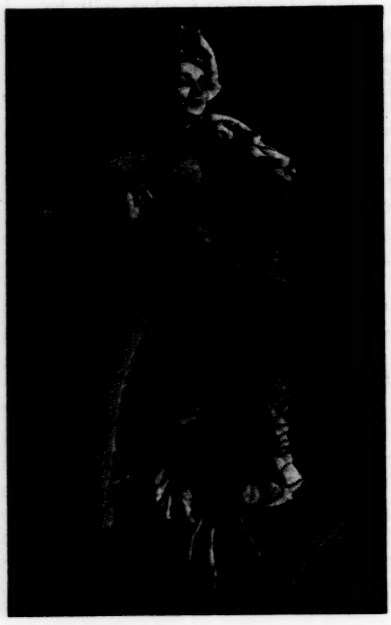
Bright Future for 1945 Dance Bookings

The wide-awake public likes and wants dancing . . . on concert stage, on ice and roller rink, in night clubs, in Broadway shows and Hollywood films, in their own civic auditoriums to see local talent perform. Here are a few of the stars from these realms of good dancing who are bound for success in 1945.

Berenice Holmes

This season the Berenice Holmes Ballet added three new ballets to its already extensive repertoire. They were all choreographed by talented dancer-director Holmes and they vary widely in type. *Sideshow* is a comedy, a story ballet of sideshow freaks and their backstage life. It has particularly intriguing costumes and scenery designed by Julia Thecla, who is widely recognized as one of Chicago's finest artists. *Reflections in the Water* is an abstract ballet to Debussy's Les Images—again with decor by Thecla. This ballet is entirely concerned with design. *Dance Poem* to Liszt music is emotional in content and is composed of a succession of moods.

photo: Maurice Seymour



The company is currently repeating its big success of last season, *People's Park,* to music by Shostakovitch and costumes by Stanislav Mitruk.

Berenice Holmes, who is one of the great ballet technicians of our time, dances in most of her ballets and has trained a most versatile group to support her.

Iva Kitchell

Iva Kitchell, dance humorist of great individuality, has a strong foundation in ballet technique, for she is a graduate of the Chicago Opera Ballet, and was formerly a member of the Russian Ballet and the Pavley Oukrainsky Ballet.

At the age of fourteen she was accepted by the Chicago Opera Ballet. It was while there that she began her career as a mime when she regaled her colleagues with caustic impersonations of the temperamental soloists. One of these episodes was witnessed by the ballet master (unknown to Iva) and she was immediately assigned her first comedy role which was an instant success.

Miss Kitchell had found her metier and it wasn't long before she was giving her own solo recitals. She successfully toured Europe just before the outbreak of war, has been starred by Radio City Music Hall, the Paramount Theatres, has appeared in movies and television, and has just completed her sixth transcontinental tour appearing before leading women's clubs and college groups.

She g e t s her inspirations for her dance sketches in the strangest places and at the oddest times. For instance, the idea for her hilariously f u n n y, *Maisie at the Movies* number was born during a visit to the Metropolitan Museum of Art. Why? Well, that's anybody's guess. It's just possible, of course, that her feet were hurting and she felt like slipping off her shoes as Maisie does.

Miss Kitchell combines parody, burlesque, pantomime and ballet to produce a form of satiric d a n c i n g which is wholly her own creation. She has a superb sense of h u m o r, an engaging manner, a cute, gamin-like appearance and a flair for comedy which is distinctly o r i g i n a l and always laugh-provoking. When she portrays a Fuller Brush man it becomes an acid travesty on salesmen. She gently mocks an inept chorus girl in *Occidental Girl Doing an Oriental Dance.* She even pokes fun at *Ze Ballet* in one of her memorable numbers and on the program lists herself as Iva Kitchellova, Prima Ballerina, assisted by the Imperial Invisible Ballet Company.

photo: S. Webster

Miss Kitchell's programs are so versatile and original that she is truly a delight to watch. This Spring she will appear in Rochester, Syracuse and Cortland, New York; Chicago, Evanston and Decatur, Ill.; Evansille, Indiana and Oxford, Ohio.

Allan Wayne

Allan Wayne, solo and concert dancer, has had extensive training with the greatest teachers both in the United States and Europe, including two years under Michel Fokine. He studied the French, Italian (Cecchetti) and Russian methods of ballet technique under such teachers as Luigi Albertieri, Tarasoff, and Mordkin. In

Europe he worked with Mme. Egorova Leo Staats of the Paris Opera, Volinine, Legat, Dalcroze, (Hellerau-Laxemburg) and in both the Wigman and Laban schools. Wayne has appeared as a solo dancer with Fokine, Gavrilov and Kosloff ballets, also in the Nerndon-McEvoy *Americana* (first edition, first year) and the League of Composers production of Stravinsky's *Les Noces* under the direction of Leopold Stokowsky. In Europe he appeared in the role of LeRoi Louis XIV in Sacha Guitry's spectacle *Histoire de France* at the Theatre Pigalle in Paris, and later became first solo dancer of

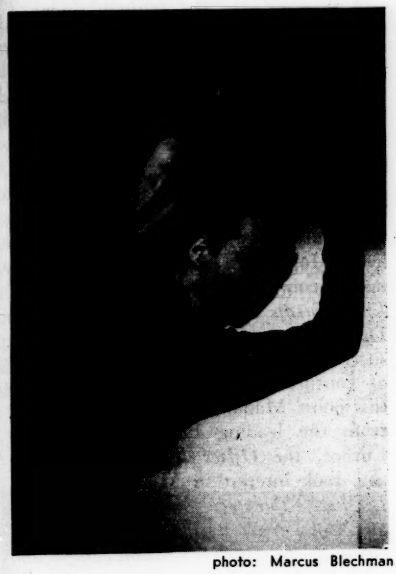


photo: Marcus Blechman

the opera in Breslau, Germany, an unusual position for an American artist.

With this training and experience, he was searching for a dance expression satisfactory to himself. He emerged with a unique and delightful theatre dance, bringing something thoroughly enjoyable to the concert stage, and developing a therapeutic technique. In Mr. Wayne's own words, the technique is the "training of the body to withstand the inner forces. We feel certain things very deeply, and these feelings, intensified and dramatized, are the theatrical expressions of life." This kinesthetic movement is based on the skeletal structure of the body, in which all muscles and organs are placed. "By thinking of movement in terms of the skeletal masses, or blocks, you can dance easily, naturally, smoothly. All the inner tension relaxes, the muscles and vital organs fall into place, and work as they should, without false tensions or restrictions." Singers and actors, as well as dancers, have welcomed Allan Wayne's technique of "releasing energy."

Allan Wayne's varied repertoire is original and versatile, ranging from comedy, caricature, and the grotesque, to fantasy, the lyric, and tragic. One of his highly successful numbers called *Ionization* looks like Einstein's theory explaining itself on stage; another, *Blacksmith Variations,* to Handel music, is a story-dance of strong movement and clear expression. He has been called a 'young Joseph Schildkraut of the dance', a perfect tribute to the dramatic and balletic quality of his work.

Ruth Carmen

Through her experience in stage and screen productions, Ruth Carmen sensed the potentialities of radio as a medium for entertainment, and pioneered and influenced this field directly, through her own productions over the networks, and indirectly, through her many books on the subject of radio and dramatic technique.

Miss Carmen is from Worcester, Mass., and was graduated with honors from the Palmer Institute of Authorship in Hollywood. In 1938 she won the National Association of Authors and Journalists award for her book *Radio Dramatics.* Miss Carmen is active in the Actors Guild of America and has closely followed every development affecting radio, stage and screen. She was the author of an amendment to the Wage and Hour bill of 1937, adopted to safeguard the position of children under sixteen in the theatre and motion pictures.

Miss Carmen's Television Theatre Workshop boasts a children's theatre, where she writes and produces musical comedies and dramas for radio and television. Diction, poise, and dramatic technique as applied to radio and, more recently, to television, are all a part of the excellent training under the Ruth Carmen System.

Paul Shahin

No one could keep from learning to dance when Paul Shahin teaches. Charming, full of life and fun, Mr. Shahin puts everyone at ease and in good humor. And that's his secret for good dancing and good teaching: relaxation.

Paul Shahin is an authority on Latin-American ballroom dance forms, and introduced the Cuban rumba to the United States. He predicts that the next dance to sweep the country will be the tango. It will be very popular, and will stay for good, because it is only a slow foxtrot. "The foundation for the tango, like all ballroom steps, is the walking step. The box-step is certainly not the foundation, no more than the two-step is the foundation of the foxtrot, as so many teachers contend." Mr. Shahin welcomes an argument from any teacher on this point, a very important one to him.

Rosario and Antonio

Known the world over for their flamenco dancing, the kids, or *Los Chavalillos,* hail from real flamenco country. Rosario Perez and her cousin Antonio Ruiz were popular in their native Sevilla in Andalusia, Spain. Fame of their fiery dancing led the government to send them as Spain's representatives to the International Exposition in Liege, Belgium, in 1934. They were a hit, and subsequently played throughout the centers of Europe.

They left Spain just before the Civil War and came to Latin-America.

(*continued on page* 28)

photo: RKO Pictures

Prospects for Post-War Bookings

THE booking of tours has never stopped during the war years. Great Britain's E.N.S.A. and the United States' U.S.O. shows and acts are traveling the routes once trod by independent artists. Now, with the theatres in Europe opening up once more, booking agents and artists are planning for the post war possibilities of taking entertainment abroad and of exchanging cultural and artistic programs.

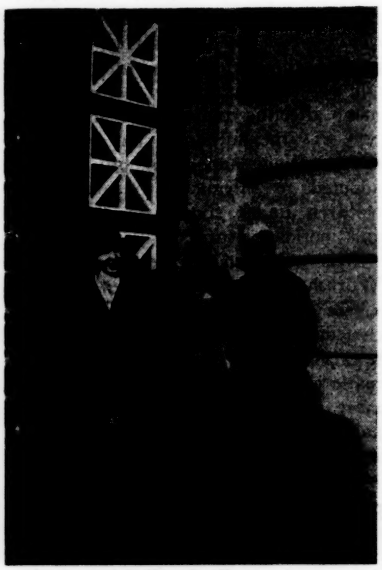
One such manager is Miss Virginia Lee of Ballet Arts School in New York. She was Yeichi Nimura's personal representative. She is eager to "get on the road again." Miss Lee thinks the U.S.O. sponsored shows have helped to keep audience appeal alive throughout the world.

"As long as they play to their own people, familiar with their work and media, tours will be a success. That is, playing to the troops in the camps or in occupied areas. Larger cities, whose cosmopolitan character is interested in dance and dramatic showings would also welcome outside artists. But if you are dependent upon the native audience to insure your success, I doubt that the American idiom would be readily accepted. You understand that all those war-ridden countries have a very deep cultural and dance history of their own; add to it the fact that they have been deprived of necessities of life as well as artistic expression, and I think you will agree that it may be presumptuous on our part to think that they are going to accept American entertainment with open arms. It is questionable whether the people over there are ready to receive our aesthetic efforts. Can they evaluate and welcome and financially support American stage artists?"

Virginia Lee has carefully considered her public and is cautious about forcing a good thing prematurely. As Nimura's personal representative, she successfully booked tours in Europe, a rather unique accomplishment as they more or less "conquered" the countries of Middle Europe, Scandinavia, the Near East, and North Africa with the dance form.

"It wasn't immediately successful," Miss Lee admits. "There were many times when we didn't know where our next franc was coming from . . . literally! We were often booked only two weeks ahead and prayed that before the engagement was up, we'd have the next concert booked. Oh . . . that first year in Europe none of us will ever forget. I hope it will be easier to travel through Europe and the Near East after peace comes to them. There are so many regulations and restrictions in each country. We were a small group, and were able to survive the almost impossible restrictions. A larger company whose members were of different nationalities would be broken up at the first boundary!"

In England, where Nimura first landed in 1932, everyone who enters the country must have a work or labor permit. To protect her own workers and artists, England does not grant labor permits to any foreigner whose job or art cannot be just as well performed by a British subject. A labor permit is essential for entrance into the country. Yeichi Nimura went to Buxton, England, as a guest teacher in Sali Lobel's International School; Miss Lee went as his personal manager, and Lisan Kay was traveling on a student visa, having won a scholarship in the school. However, Miss Lobel's school was financially unsound and the three found themselves without jobs. According to English labor laws, they had no right to work in the country, so had to leave, make application for a new labor permit in a different capacity, and then reenter the country under a new labor permit.



Virginia Lee, Yeichi Nimura and Lisan Kay at National Theatre in Reval, Esthonia.

"There were yards of red tape wrapped around that one," Miss Lee says, "so we sold our return fares to New York for passage to Paris, where it was easier for the foreign artist to find work."

Nimura's first appearance was booked by a Monsieur Dandelot for an afternoon's concert on the famous series of *Les Samedis de Vieux Colombiers.* M. Dandelot was so pleased with Nimura's success that he arranged two weeks of continuous concert appearances. At this point Madame Nadine Bouchonnet from the leading theatrical offices in Europe, the *Office Theatrale Europeene,* took interest in Miss Lee's group. *L'Office Theatrale,* with Rene Blum and Colonel de Basil at its head, booked most of the ballet companies and great artists of Europe through its offices and Mme. Bouchonnet was the secretary general of the organization.

Near the end of Nimura's engagement in Paris, Mme. Bouchonnet telephoned to Miss Lee that there was a concert in Holland and would she like to take it? The answer was yes, and Miss Lee went directly to the Bouchonnet offices. Madame was quite pleased as she told Miss Lee about a M. Jules Borkin, the manager who would gladly pay the troupe's traveling expenses. "He has 50,000 francs in his pocket at this very instant," Mme Bouchonnet emphasized, "and you are to go straight to Poland."

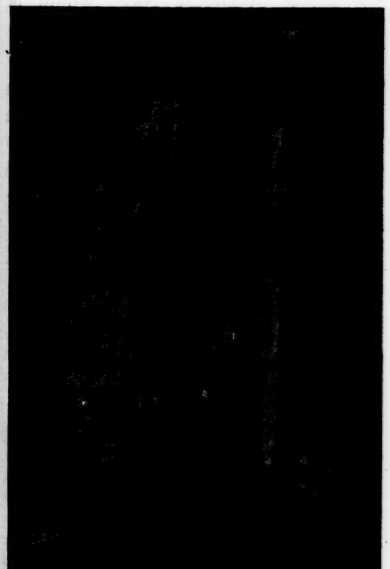
"Poland?" echoed Miss Lee. "I thought you said *Holland!*"

Mme Bouchonnet's pleasure turned into a voluble expression of her French

and Russian temperament and she told Miss Lee that unless they went through with this tour, she would never speak to them again.

"That was the most terrifying threat she could have made. It impressed me deeply. We went to Warsaw."

Miss Lee realized during this first tour how much trouble it is for the foreign artist to travel and to perform in the many European states. Labor permits are necessary before a person can enter the country, and of course all visas must be in order. "Every country has its own labor laws and unless you are conversant with all of them you are bound for trouble," Miss Lee told us. "Sometimes even the consulate offices and government bureaus didn't know their own regulations until someone broke them and called their attention to it. The nearer East we got, nearer Russia and the middle European states, the stricter the laws became. In many of the cities, a foreigner had to check in at the local police station when he entered and when he left. Rumania allows a foreign artist to enter the country but once a year. A special permit was granted to Nimura through his friendship with Queen Marie of Rumania that allowed him to come into the country 'whenever he could spare the time!' Of course, any time a minor revolution would break out or whenever border hostilities came into the open, your tour plans were quickly cancelled. It would have been worth your life to enter such a State as a foreign artist."



Posed on the steps of the Parthenon: Lisan Kay, pianist Carlin, Nimura and Miss Lee.

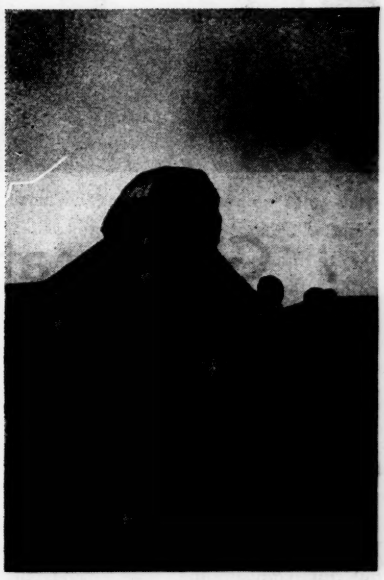
On the first tour with M. Borkin, Warsaw was the central point for other bookings. Nimura appeared in Krakow, Lwow, Poznan, Lodz, all the larger cities in the Baltic States. They had a concert in Kovno in Lithuania, and boundaries and regulations being what they were then, it was necessary for the group to travel to Riga in Latvia, across the whole state, and back into Kovno. M. Borkin was unwilling to continue the tour when he couldn't secure labor permits in Lithuania, so he settled down in his home town of Riga. "I guess he thought we would just vanish in thin air and relieve him of all responsibilities. He had no money for us; he had bought a new fur coat and established himself in some trade. 'He was so sorry but he had spent all our money", Miss Lee sums it up.

Miss Lee traveled to Paris to see if Mme. Bouchonnet would not reimburse the troupe and make good M. Borkin's little escapade, but there was that familiar line in the contract, "this office assumes no responsibility, etc."

Nimura was booked again in Paris at the same theatre of his first European performance. Mme. Bouchonnet became the world representative for Miss Lee, Nimura and Lisan Kay, and there followed four more years of tours.

After the first hectic and adventurous tour, things went a little more smoothly. Miss Lee booked through local managers whenever possible and conserved travel expenses by arranging performances on schedule at intermediate points. They made Budapest their central point and from here made appearances in the Scandinavian cities, all through the Baltic States, the Balkans, the Near East, and North Africa. Miss Lee was the eastern representative for Mme. Bouchonnet and arranged permits, visas and special passes for such artists as Horowitz, Ballet Russe de Monte Carlo, Piatigorsky, and Milstein. She became very familiar with all the regulations governing all kinds of artists in each country or province, and was often able to secure permits when others had failed. It is also a unique claim to her credit that Nimura was the first foreign artist to make a tour of Palestine, with appearances at Tel-Aviv, Khaifa and Jerusalem.

In 1937, Nimura returned to America and toured Canada and the United States. The school Ballet Arts was founded by him, Anton Dolin and Vera Nemtchinova (acquaintances from European tours) Miss Lee and Lisan Kay. Miss Lee manages this successful school, bringing guest teachers to her students for special courses and techniques. But Miss Lee hasn't forgotten being a booking manager, and looks forward to post war tours.



In Egypt following the custom of all tourists, Carlin, Miss Kay, Nimura, and Miss Lee have snapshot taken with the Sphinx in background.

"I just hope that all the international barriers will have been done away with, or at least simplified. Unless a company or artist travels far and wide, there can be no lasting success. No single company or group should expect a single country or even continent to support and sustain them all year long. There are seasons in the various provinces where dance and drama and music are better received than at other times, and it would be to their mutual

(continued on page 32)

photo: Courtesy USO

'Formal' night at a Texas USO clubhouse is a chance for hostesses to look extra pretty for participation in the popular prize waltzes.

GI Joe at the USO

by DAVID DANZIG

ONE OF THE main things that should have worried the Axis nations long ago is the fact that American service men love to dance. For a man who can take a day's training for combat and then spend the evening circulating to boogie-woogie is a resilient soldier, and apt to be a tough one. Well-trained and equipped, hard-fighting American men are out to win this war for the United Nations. But off duty, they love to dance.

This is the testimony of the USO, whose club directors say that fifty per cent of the mass recreation they provide for the millions of service men and women visting their clubs is dancing—all kinds of dancing, jitterbug, rumba, samba, shag, ballroom and square.

One night a discussion started at a USO club when a junior hostess asked curiously, "What kind of girl do you like to dance with?" The answers came thick and fast. Interested kibitzers joined in. The consensus of the group seemed to be that the average service man will dance with "any girl, as long as she can dance. If she doesn't talk, he will."

But most of the men had decided opinions. Here were their preferences:

"I like to dance with a girl who does not ask dumb questions."

"Anyone who can carry on an intelligent conversation."

"A lovely redhead, five feet, eight inches tall, 130 pounds."

"Fairly good conversationalist. Don't care about blue-eyed girls."

And so the discussion went. Most of the men like to dance with intelligent girls, but one man said he likes a dancing partner "Just as high as my heart and nothing on her mind." Many preferred jitterbugs, but others detest them. "Jitterbugging should be abolished," said one soldier heatedly, "just like slavery."

That the soldiers and sailors, coastguardsmen and marines in this man's war take their dancing seriously is attested to by thousands of dances held yearly at USO clubs from Alaska to South America, from Bermuda to Hawaii — and in the continental United States.

In Ketchikan, Alaska, four dances are given each week in a club built on piles over water six fathoms deep. Here the dancers have the unique pleasure of being able to fish out the window during intermissions, if they want to. But dancing is a favorite occupation at all Alaskan USO clubs, even though the junior hostesses have to double up and dance their feet off, to make the supply of dancers meet the demand.

Of course, in the tropical climates, in all except the most torrid zones, dancing is as colorful as it is popular. In Puerto Rico, Cuba and the Canal Zone, in Recife, Natal and Belem, Brazil, there is a Pan-American exchange of dancing lessons. The U. S. service men teach the girls to jitterbug, and the girls "South of the Border" teach the men to samba. After a tour of Brazil almost any man in the U. S. Army or Navy would be qualified to take on Carmen Miranda. The boys are good!

Some of the most elaborate USO dances are held in the famous Hotel Nacional in Havana, Cuba, where two orchestras are provided. Evening dress is de rigeur for the ladies. In Maceio, Brazil, there is a fancy dress dance every Saturday night, and the Portuguese-speaking junior hostesses have learned to square dance so successfully that the club held a large barn dance, with corn fodder around the walls and a big hay mow in one corner.

At the Negro USO club in Port-au-Spain, Trinidad, the girls taught the men a new dance, called the "Small Island," a variation of the tango.

Carnival time which precedes Lent in Natal, Brazil, is observed with traditional gaiety. For a month in advance there are festivities at the USO club. The streets are gaily decorated

and American soldiers dance in the streets with the girls who wear costumes of all countries. Even the children dress up. The USO has its own costume dances at the beach club, to the music of Brazilian orchestras.

"The girls wore the boys out dancing the samba," said a USO club director. "The boys were all exhausted, despite the fact that the men at the dance far outnumbered the women."

In the United States, most clubs have dances at least twice a week, often with orchestras. On other nights, there is likely to be informal dancing to juke box music. "Autumn Leaf" dances, "Snowball" dances and hundreds of others created by ingenious club directors provide a variation of the dance theme.

For the men coming back from combat zones, dancing is just as popular. The wounded try to dance as soon as they are able to get around.

Wounded men frequently visit the nearest USO as soon as they are able to leave the hospital, for they enjoy talking with civilians, listening to music or working on arts and crafts.

One day a sailor who had lost an arm came into a USO club in Portsmouth, Va. In talking with a junior hostess he remarked, "Gee, no girl will ever want to dance with me again."

Encouraged by the girl to try, the boy soon joined the dancers. Today he is as active and avid a jitterbug as ever.

Even men on crutches who cannot "shake a leg" with the crowd, like to sit on the sidelines and watch, the club directors say. At Fitchburg, Mass., when the first party was held for wounded men from a nearby hospital, the director thoughtfully omitted dancing from the program. The convalescents seemed to be happy, but something was missing from the party.

Finally, a soldier shifted his crutches and beckoned a junior hostess.

"Don't they ever have dancing at these parties?" he asked.

The hostess asked if the men from the hospital would like to see some dancing. And he said, yes, of course, that's what they had been waiting for. The club director turned on the juke box immediately, the junior hostesses and non-disabled soldiers swung out on the floor, the convalescents cheered and the party came to life!

In Phoenix, Arizona, the USO arranges home hospitality for convalescents. When a man is well enough he is invited to a selected private home. One twenty-three year-old soldier with a knee wound was a recent week-end guest. Hospital authorities emphasized that even though he was still on crutches, both swimming and dancing would be good for him as soon as he could walk alone.

Interest in folk dances, of our own and other nations, has increased since the beginning of the war. Folk dancing is relaxing, good fun.

photo: Courtesy USO

What the boys in uniform think about the girls who dance with them is important to them, but the USO junior hostesses have ideas about the boys, too.

Conversations with girls on duty at a number of clubs reveal that the junior hostesses give the highest verbal awards for jitterbugging to U.S. naval personnel.

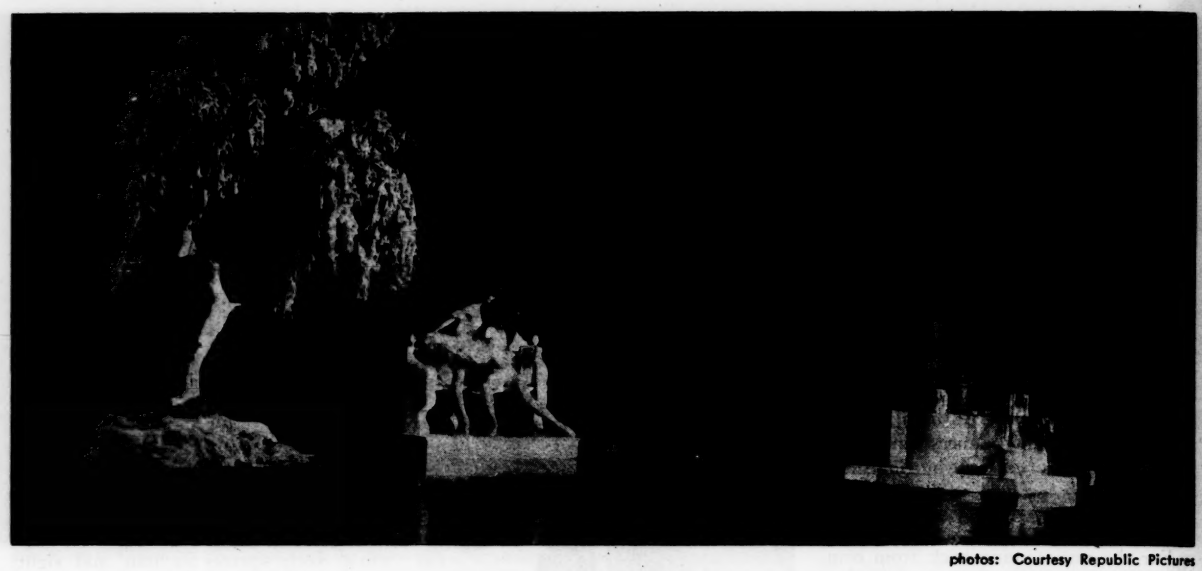
"Those sailors can out-dance anyone who comes here," a junior hostess said.

They agree that you can tell what part of the country a boy comes from by the way he dances. Apparently, jive in Texas is different from that in Walla Walla. "The English are either very good dancers or very bad," was the consensus of opinion of one junior hostess group. "British sailors tango well and Canadians dance like Brooklyn boys. The French like jitterbugging after they learn."

Added to dancing a la 1944 is the popularity of the old fashioned square dancing, now on the weekly program of many USO clubs. In fact, it has become so popular that mobile units take trained junior hostesses to isolated outposts where men are stationed for a month at a time, call partners for them from the GI's and present an afternoon or evening of "swing yo' partner." Then the Virginia Reel, squares of four and eight, circle dances and innumerable variations hold sway for a time. The clock turns back and another group of GI Joes have forgotten war for awhile, in the lively pleasure of an old fashioned dance.

photo: Courtesy USO

A junior hostess and dancing man-in-khaki are happy winners of a 'stunt' dance event during an evening at a Red Bank, N. J. club.



photos: Courtesy Republic Pictures

Ballet Stars Make Film Debut

A *Valentine Pas de Deux,* choreographed by Dolin, brings Alicia Markova and Anton Dolin to screen audiences this month in Republic Pictures new musical, *A Song for Miss Julie.*

The two dancing stars appear in a beautifully photographed sequence; they are cardboard 'props' in a model theatre set who come to life and portray a lovers' spat and subsequent reunion through dance. The wizardry of Republic's Art Director, John Datu, accomplished a striking movie set which cost only fourteen dollars but looks like a million. Against the set's simplicity, the ballet stars stand out in relief with a cameo-like richness and beauty.

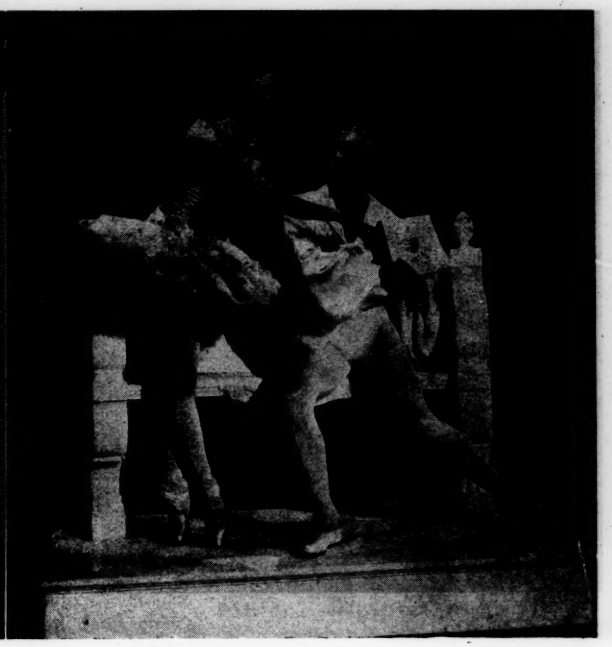
Dolin also scores in a dance as a pirate in the Bayou scene, a dance that offers him a chance for rich theatrical pantomime and the execution of his spectacular ballet steps.

The use of ballet in a film story is not entirely new. Ballet dances and scenes are gaining their place in the movies. In *A Song for Miss Julie* all the dance sequences have a reason for being, as they are parts of a Broadway musical produced by two characters in the film. The pas de deux serves a double purpose; as a scene from this same Broadway production, and to illustrate a love scene between Jane Ferrar and Roger Clark. It is regrettable that an especially choreographed dance performed by two of the brightest stars in ballet and given a definite place in the plot loses its effectiveness through a mishandling of the musical background.

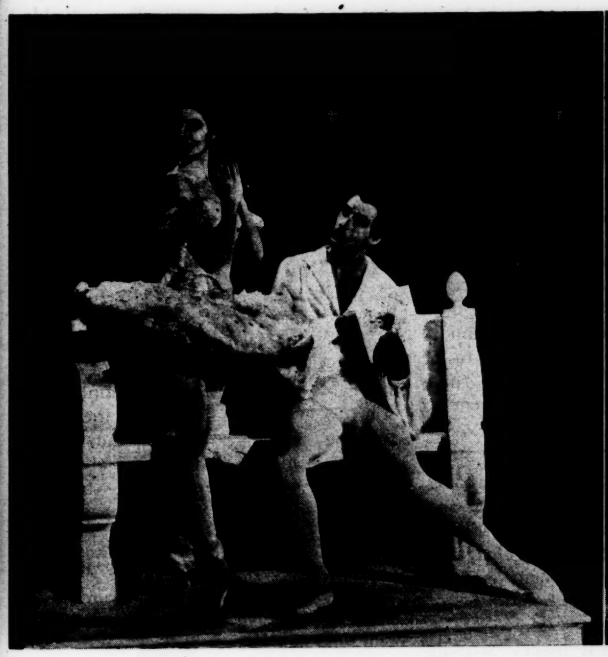
A Song for Miss Julie features Shirley Ross, Barton Hepburn, Jane Ferrar and Roger Clark in the dramatic and singing roles. Vivian Fay does a ballet number, and the Roberto's dance during the Bayou scene.

It's St. Valentine's Day, and here is a decorative park bench, occupied by none other than two lovers. During the following pas de deux, the boy presents a bouquet of lovely flowers to his sweetheart . . .

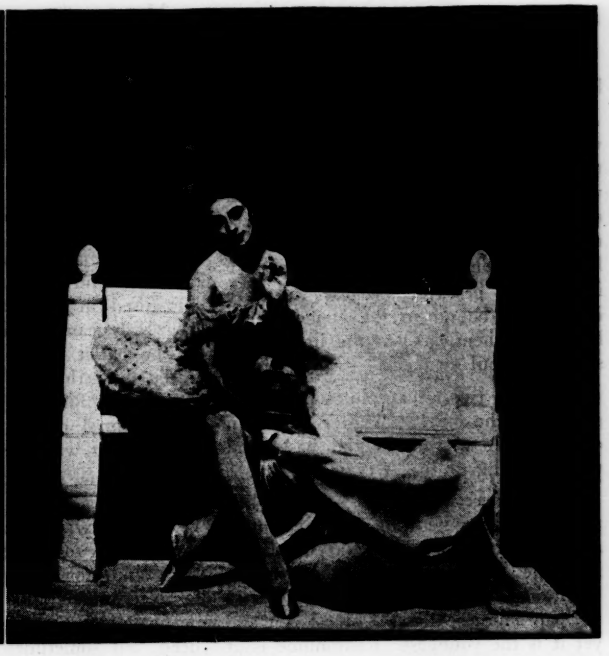
. . . and then starts reading a Valentine. All interest in the bouquet is gone. The girl is curious and wants to see the Valentine message.



The boy is somewhat of a tease, and hides the Valentine, hoping to hold the girl's interest in a game of 'wouldn't you like to know'.



It obviously doesn't work. The girl will be happy whether she sees it or not. Now it's the boy's turn to be worried, and a little surprised.



It takes some coaxing on the part of the boy to get back into his sweetheart's graces, but at the end of the pas de deux, all is well.

photo: Paula de la Feo

The author as a Russian peasant woman.

Pantomime in the Dance

By BELLA REINE

"THE language of human gestures possesses more spell than the language of words" — Merejkovsky.

"It is easier to lie with words, than with gestures. You can hide your thoughts by covering them up with words,—people become talkative when afraid to betray themselves by movements. You may shuffle words around like cards, but you cannot deliberately intermingle gestures, because they are inseparably bound to the element that has borne them. When the lips get to sleep, the soul awakens."—Maeterlinck.

So speak two great philosophers. A gesture is the quickest expression of an emotion. A gesture is the basis and the beginning of the Art of Theatre.

It is unnecessary to go into the history of development of the pantomime art. It started in Greece, it continued in Romé. Whenever we go back to the beginning of any art—we go back to the pantomime. It is the oldest Art and yet it is the youngest. Pantomime is at our service always in a theatrical art; but sometimes we don't know it, just as Moliere's famous character did not know that he was speaking in prose. Whenever in a play actors do not speak, whenever there is a pause in speaking but the acting goes on, pantomime is in service. Sometimes we call it mimodrama, which is the same.

There are different ways in the field of art of using pantomime. The classical dancers use a special language, where a definite gesture has a definite meaning, and there is a whole vocabulary used in the classical ballet. Not everybody can understand the mimicry of the ballet dancers: you have to be initiated in this art. How many times in the beginning of my career I envied and admired people who could explain to me what was going on on the stage.

Then came another school of dancing, —the expressive dance, where a special vocabulary was used. There were laws for gestures to express this or that emotion, and not knowing them made it hard to understand the thought of the performer. The gesture is expressive indeed, but sometimes it makes two different impressions upon two different persons.

What we call mimodrama, which is the modern development of pantomime, is a play, an acting, where the basis is not the gesture, but an emotion, a movement of the soul; and the gesture is the result of this feeling, only the means of transmitting the expression of an emotion. If the feeling of the performer is strong and lived through his gesture will be expressive, clear and comprehensive to everybody, because this gesture is borne in his very soul. Certainly it does not mean that anybody with big and strong feelings is a pantomime actor. There is a rule that is obligatory to every art of movement: the technique of the body. The body, as in any dance, must be the instrument of expression, for the gesture, and the more the body is technically developed, the easier the actor can use it. But this is an axiom.

In the pantomime not only the body is used, but also the face which is rather ignored in other dancing arts. One can use all of the body, and hands, and face. One can use only the face, or only the hands. At the moment when the body stands still, the hands may capture the whole of the expression, so that a single movement of a finger becomes valuable. With the body and the hands at a standstill, only the face can express the most terrific and strong emotions. Certainly, the rhythm and the calmness of the "not-working" parts of the body must not lose the harmony of the whole movement. The art of concentrating the attention of the audience on the part of the body chosen by the actor depends upon his technique and his talent.

A dance, classical or expressive, does not necessarily involve a libretto. But a pantomime must have a "story" to play. And if the acting is not understandable, the story is certainly not. Then you see an actor on the stage, walking, dancing, jumping, moving the hands,—some movements are abstractly expressive, some are pretty,—but the meaning of the whole escapes you.

Our biggest authority in the theatrical art, Stanislavsky, tells this story:

During a lesson on pantomime he asked a freshman girl to go on the stage and sit on a chair.

"What shall I do?" asked the girl.

"Nothing, just sit."

She went, sat down, all the lights on her, all eyes focussed on her. She felt lost; sat for a while, then changed her position, crossed her legs, then uncrossed them, pulled her skirt, folded her arms, unfolded them, fidgeted, all ready to burst into tears.

Stanislavsky then went on the stage and said to her:

"Wait a minute, I will give you a different thing to do. I will just look up something in my book."

And he started to read in his booklet. Suddenly the girl became calm, she sat still, her body leaned toward him, her eyes fixed upon him, her arms and legs free and at a standstill,—she was the expression of *waiting*. Anybody who looked at her could not be mistaken. —She waited.

This story shows the basis of acting—the true life of the soul that gives expression to the body and to the gesture. And the pantomime, where the only means of expression is the body, needs more than anything a soul that lives a true life on the stage. I do not want to say that only pantomime is worthwhile to perform—I adore dancing—but here we are speaking of pantomime, and I want to show the boundaries between dance and pantomime-acting.

I myself am a professional dancer and a professional actress. Looking for "my way in art", wishing to dance and to act, I have studied classic, expressive, acrobatic, rhythmic techniques,—I finally came back to the starting point: acting, living true emotions on the stage and expressing them with a well-trained body. My first pantomime was a number that I called *To Forget*. Once, while strolling in the Parisian streets, I saw a drawing by Toulouse-Lautrec in a bookstore window: a woman sitting at a cafe-table, a bottle and a glass in front of her, drinking to forget an unfortunate life. I was fascinated by this masterpiece, by the expression of suffering on the woman's face, by the whole suggested background of pathos, and for days, I kept returning to this window until my decision was ripe: I decided to play a pantomime on this subject . . . to wed acting to the dance. I played it in Europe more than 700 times.

When leaving Paris the very day Hitler entered it, I stood in line in front of the railroad station waiting for my turn to get in. I tried to get over my sadness and to think of something amusing. And then I remembered my maid, who went to a performance to see me dance.

I asked her: "What did you like the best, Adrienne?"

"Oh, Madame, certainly your drunkard. I laughed so much!"

I must confess, I was a little taken aback by her reaction to this dance, as I considered this act a tragic one.

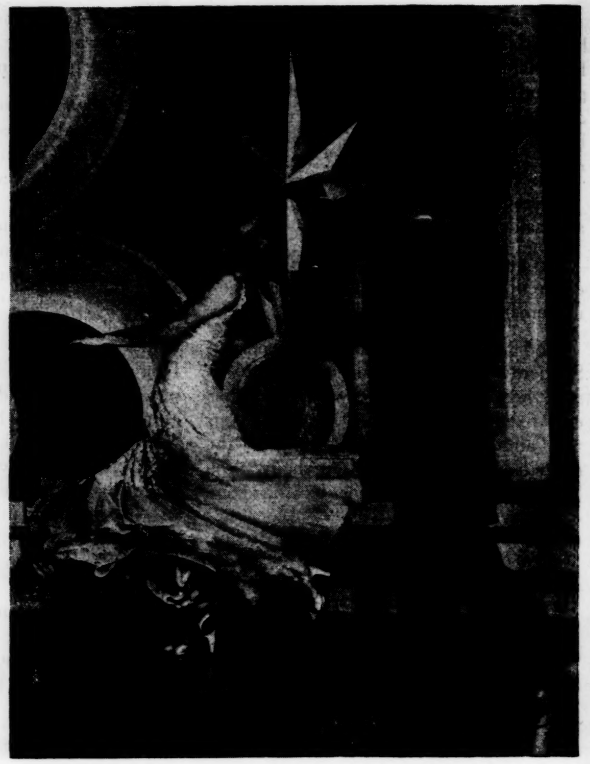
"Why did you laugh?"

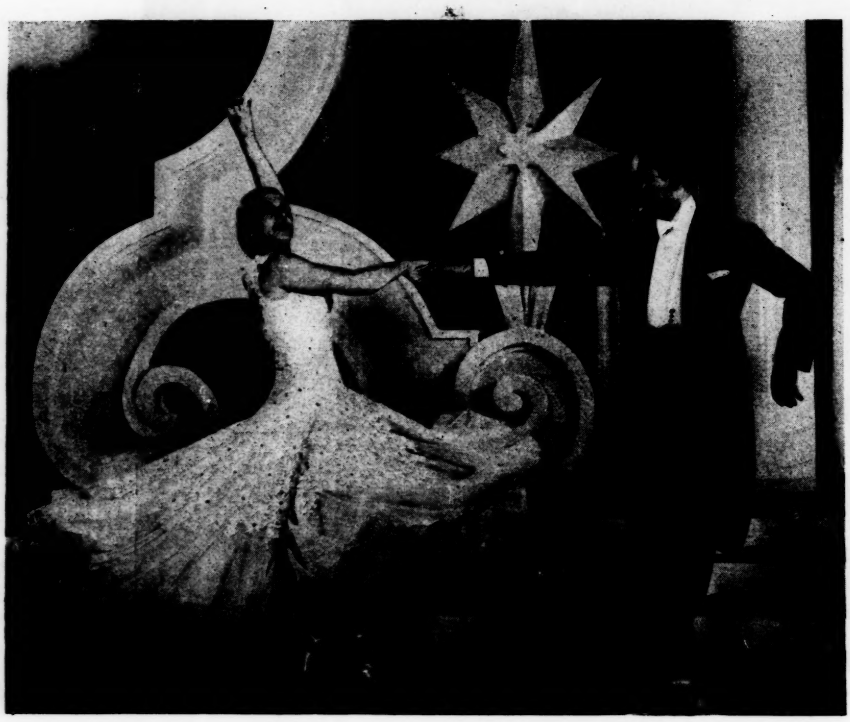
"Oh, Madame, I know that you never drink, and all those people believed you were drunk and cried all their tears looking at you. Aren't they fools?"

No, they are not. An audience is sensitive, and whenever it watches a performer whose acting includes both body and soul, it can believe with all its heart what is taking place on stage. Pantomime, in which the heart and soul are not hidden by a limited meaning of words, is very close to the spectator, who readily lives his own emotions with the expressed emotions of the artist.

photo: Alfred Valente

Bella Reine recaptures the nostalgic charm of a Degas painting in this ballerina pose.





Veloz and Yolanda

One of the nation's most popular dance teams have speaking parts as well as a dance 'spot' in Paramount's new musical, Brazil. From coast to coast, movies audiences are swaying to the irresistible rhythm of the Samba, as choreographed and performed by Veloz and Yolanda.

(Photos courtesy Paramount Pictures)

Around the World with Dance and Song

by H. L. MULLER

THE UNIQUE experiment of correlating the living arts of music and dance with the exhibits in the halls of the American Museum of Natural History has proved most successful. About six years ago, the Department of Education of the Museum initiated free programs of appropriate recorded music in twelve halls. These included Mexican music in the Mexican Hall, African music in the African Hall, Indian music, music of the South Seas, as well as various natural sounds such as bird songs, insect and animal sounds and musical interpretations of nature by famous composers. There was even a program for the Dinosaur Hall, which proved to be one of the most popular of all! Carefully prepared notes on the printed programs added to the educational value and interest.

Encouraged by the popular response to the "Around the World with Music" series, in the fall of 1943 the Museum changed the name to "Around the World with Dance and Song", and combined dancing with the music. It was intended to continue presenting these programs in halls where the exhibits would lend the appropriate atmosphere, but after two dance performances, the size of the audiences necessitated a change to the large auditorium with accommodations for 1200 people. When dances were added, the public came by the hundreds instead of by the score, showing that the greater appeal is still to the eye and not solely to the ear.

During the past year and a half many distinguished dancers have lent their talents to "Around the World with Dance and Song." The versatile Mme. La Meri has appeared several times with her gifted Company, literally taking the audience around the world with her unique, world-wide repertoire. Reginald and Gladys Laubin have given their exquisite programs of North American Indian dances; Asadata Dafora and other artists have appeared under the auspices of the African Academy of Arts and Research in stirring African Dance Dramas; members of the Hawaiian Federation of America have fascinated large audiences with Hawaiian Hulas and songs; and Edwin Strawbridge and Company gave their first public New York performance of "The Adventures of Johnny Appleseed" at the Museum, to the delight of a large audience.

This month, Mme. Dvora Lapson, famous dancer and interpreter of Jewish life, appears in a program of original dances based on Jewish folklore. Mme. Lapson is known throughout the world as the pioneer of the modern Jewish dance, and for many years has devoted her talents to an extensive study of ancient and modern Jewish lore. Her dances are original mimed episodes that reflect the life and traditions of the Jewish people.

The American Museum feels it an honor and privilege to present these accomplished and vivid artists in folk and racial dances and music of many countries. These living art forms serve as the ideal bridge toward pleasant pathways of greater appreciation and understanding between races of widely different cultures.

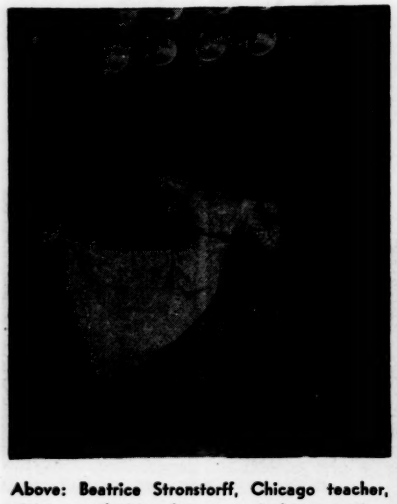
Dvora Lapson in the costume of a Morrano Jew.

The Radischev Folk Dance Group, composed of young Americans of Slav descent, goes each year to the National Folk Festival as the authentic Soviet dance group. Its members have been cited for furthering closer understanding of American and Soviet cultural interests.

Television Programs Feature Dancers

photo: Jerry Saltsberg

Bambi Linn, the vain daughter, struggles with the devil, Rudolph Kroller, while the mother, Marjorie Matlin, watches the scene with growing horror in "The Mirror" television ballet.



Above: Beatrice Stronstorff, Chicago teacher, giving a television lecture and demonstration.

Sylvia Villet and two members of the United Nations Folk Dancers appeared on "Rhythm," a television program reviewed last month.

TWO EXCELLENT ballets, "The Mirror" and "Tales from the Vienna Woods," choreographed by Rudolph Kroller, were presented over WABD-Dumont by the New York Ballet Company under the direction of Norman D. Waters and Tony Ferreira of the Television Workshop.

"The Mirror" consisted of a series of dramatic scenes of a vain young lady, Bambi Linn, who persists in admiring the beauty of her mirrored reflection despite the repeated warnings of her mother, Marjorie Matlin, that if she does not stop, the devil instead of her own image will one day leap out at her.

The girl ignores the pleas of both her mother and sweetheart, Don Wright, and continues her frivolous behavior until the devil, Rudolph Kroller, really does appear. Terrified, she faints at the sight of him and is discovered by the maid, Rebas Hasburth, who goes in search of the mother and sweetheart. They return to find the girl struggling with the devil, but eventually succeed in freeing her of the devil's clutches.

In "Tales from the Vienna Woods," a gypsy fiddler, Don Wright, is discovered by three flirtatious damsels, Ethel Van Icerstine, Kateryn Japjec and Marjorie Matlin, who dance gayly around him. Suddenly they flit away into the forest, only to return again to resume their tantalizing dance.

One of the ballet dancers took part in an amusing backstage commercial which followed the performance. As though just coming off the television set, the dancer entered her dressing room, where a girl friend awaited her. After the usual greetings, the dancer went behind a screen to dress and as she did so said, "Give me my Doveskin Undies, will you please?" The friend, of course, admired them and gave the television audience a good opportunity to do the same while going through the usual feminine routine of, "Oh, *aren't* they darling? *Where* did you get them?

Through the Looking Glass

MAGIC in mirrors is Frederic Shipman's business. And such magic is in store for the staging of dance acts! A former impresario, Frederic Shipman has recently successfully introduced his mirror illusion device to the display people in the retail world, and is now ready to expand its possibilities in the entertainment field.

You may have seen Mr. Shipman's idea in the store windows of your favorite shop. Lord & Taylor's in New York, Frederick Nelson's in Seattle, Miller and Rhoads in Richmond, Eaton's in Toronto, and one selected store in each major city have been using this technique for better and many-sided display of their merchandise.

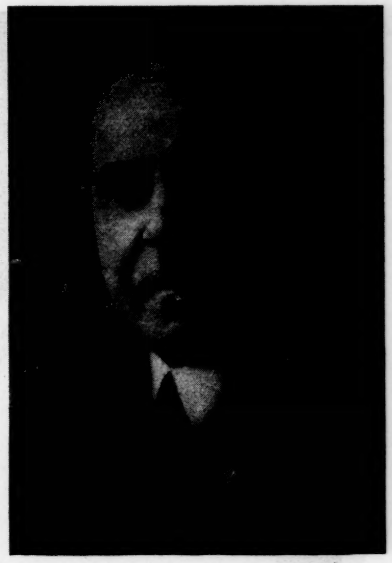
"It's an idea for a single dance artist or small group to build up a whole production on," Mr. Shipman says. "Choreography, scenic design, lighting . . . the right manager with the right artist could create quite an unusual spectacle with it. Having been a manager myself, I know."

By means of a certain arrangement of mirrors, one mannequin in a store window becomes 8 mannequins. This is demonstrating a scientific fact that the division of a 360 degree circle will give the effect of a regular geometric pattern, resulting in an illusion of manifold display.

This 'simple truth', as the physicist would term it, came to Mr. Shipman quite simply, and, like many another startling discovery, quite by accident. It was about 40 years ago, when Mr. Shipman was managing artist tours in Europe. He saw a performance of Loie Fuller's in the Empire Theatre in London. One of her numbers was staged against a background of four large mirrors, spaced at regular intervals and on one line, or plane. Mr. Shipman admits that it was effective, but rather confusing. The only moments you could catch a full image was when she stepped directly in front of one mirror. I found it very annoying to follow half-images from one mirror to another." Mr. Shipman went backstage after the performance to pay his compliments to the great dancer and was watching, with some interest, the stagehands move the props. Two of the men were carrying the mirrors, and paused for an instant on their way across the stage. In that instant, the mirrors were at the very angle to each other that awakened Mr. Shipman to his discovery. He was very excited and could hardly wait to experiment further. He bought some small mirrors and began working at his idea. These mirrors went everywhere with him, packed tightly in his suitcase, through many seasons of tours. Mr. Shipman was managing, at one and the same time, the great singers Dame Nellie Melba, Emma Ames, Lillian Nordica, Frances Alda, and the baritone David Bispham. "Dame Melba used to shake her head over me and those mirrors. She assured me that I would be in the madhouse within the week," recalls Mr. Shipman.

However, Mr. Shipman worked away, realized the practical application of the idea, and applied for patent rights. All this without one invitation to a madhouse! The mirror device is protected by 32 claims and patents in five countries. It has many advantages, the greatest two being the small space required to create the illusion of a larger area; and the fact that two or three articles on display are seen many times from many angles and seem intriguingly multiplied.

Let's have Mr. Shipman explain the mechanics of his 360 degree mirror. "Now everyone knows about the 360 degrees in a perfect circle. You remember making fancy paper doilies by folding a circle in such a way that in tearing out bits of paper in this area, you could create a pattern that repeated itself all around the circle. Yet you worked on only one area, right? The next time you cut a pie, you repeat a pattern all the way around the circle, by making 6, or 8, or 10 near-identical pieces. It's one of these pie-shaped pieces that I'm interested in. By placing two mirrors, one at each side of the piece of pie, and causing them to meet at the point or center of the pie, I can create the illusion of a *whole* pie. The reflections reflect the reflections, do you see, and we have a complete circle of pie shaped pieces. There is nothing up my sleeve. It's all done with mirrors!"



Frederic Shipman, inventor of mirror devices for the production of new ballet spectacles.

To get away from kitchen pastry, just imagine two tall mirrors placed in this position, and then imagine yourself standing between them. You're not only a dual personality . . . you're *eight* people! Or 6 or 10, depending on the division of the 360 degree circle.

This fact suggests possibilities for dance acts. The limited floor space of a nightclub or small concert stage can be magnified 6, 8, or 10 times with the use of only two mirrors and very little actual floor space. Dancers placed in the niche created by this arrangement gives a myriad of reflections resulting in an impression of 8 or 10 dancers on stage, where there is actually only one. The matter of stage properties and scenery is easily solved. Mr. Shipman observes, "Two or three half-trees can give an impression of a whole forest of some 30 or 40 trees, in an area apparently 40 feet. Yet the stage may be only ten feet square. With two pickets you can build a long fence of reflections; one door frame will give the illusion of many doors and many rooms."

Door frames, picket fences, hoops, wheels, trees . . . all offer wonderful choreographic possibilities. The stage has three entrances: one at the apex or point of the pie, and two at the front, one at each side. Three dancers, using these entrances in a routine, look like 24 or 30 dancers all

(*continued on page* 35)

Helene Kirsova in Les Sylphides

Two Ballet Companies in Australia

AUSTRALIA has a large ballet audience. It dates from the visits of Pavlowa, Genée and other touring artists and has been stimulated and enlarged by the two visits of the De Basil Company. Now the country has two Russian-type ballets founded by former members of the De Basil Co.

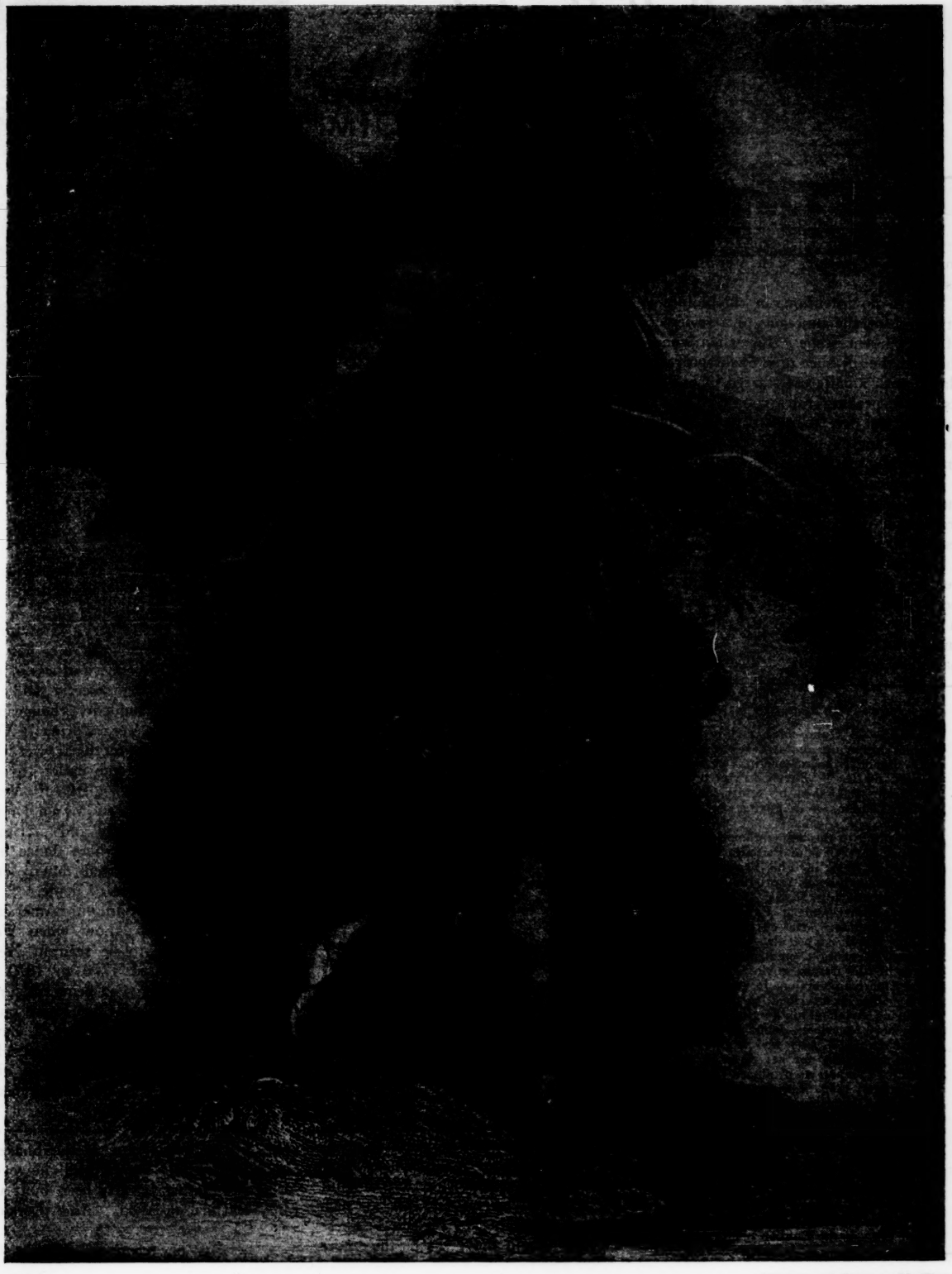
The Kirsova Ballet was organized by Hélène Kirsova, the Danish dancer who started her career as Ellen Wittrup. She was a soloist during the first seasons of the Ballet Russe de Monte Carlo and the René Blum Ballet, remembered particularly for her Waltz in Les Sylphides and as the ballerina in Petrushka. Recently she has been living in Sydney where she has established a resident company whose permanent home is The Minerva Theatre, a modern, well-equipped house. Her company includes several dancers who came to Australia with the De Basil Co. and remained for reasons matrimonial and otherwise. Among them are Tamara Tchinarova, Raissa Kousnitzova, Valery Shaevsky and Edouard Sobishevsky. The rest of the company is Australian.

The repertoire of the Kirsova Ballet contains standard classical works like Les Sylphides and a number of new ballets, all choreographed by Mme. Kirsova. The latter includes Vieux Paris with music by Offenbach and Strauss and characters and situations very much like that of Gaité Parisienne. Les Matelots, Massine's ballet to music by Georges Auric, has been reconstructed by Kirsova and Loudon Sainthill has designed decor and costumes after the originals that Pedro Pruna did for the Diaghilev Ballet. There is a Chopin piece titled "A Dream — and a Fairy Tale", and a Faust work based on a ballet theme written by Heinrich Heine and never used previously.

Edouard Borovansky, whom we remember as the Athlete in Le Beau Danube, as Pierrot in Carnaval, as the Impresario in Scuola di Ballo and as one of the Tailors in Concurrence has organized an all Australian troupe which has been touring the large cities for four years. The home base of the company is Melbourne where Borovansky has a large school. The two leading ballerinas of the group have had training and experience in London and both have arranged ballets for the company. Besides the standard classical works Borovansky has choreographed a number of new works for the company and there are several ballets by members of the troupe.

American boys in service "down under" are seeing these companies and writing us about them. The estimates and reactions are very diversified — perhaps some day we will be able to evaluate them ourselves.

Edouard Borovansky as Pierrot in Carnaval.



ARIEL

Courtesy of George Chaffee

The Ballettophile

By GEORGE CHAFFEE

THE dance event of the month (February) in New York — at least, for future theatrical histories —is a revival of Shakespeare's valedictory, *The Tempest,* with Vera Zorina as Ariel.

I have no intention, in this column, of exercising the functions of a reviewer of the current scene. But when something of the measure of a Shakespearean classic with a ballerina starred in one of its chief speaking roles comes along, I want to feel free to remark it — from my own angle and for reasons other than passing criticism.

Shakespeare is a major event in any theatre season. A Margaret Webster production is a guarantee of intelligent respect combined with a fresh approach.

In staging *The Tempest,* Miss Webster has resisted every appeal to the merely spectacular, although spectacle is in the very structure of this piece. In times past, the sheer weight of scenery, machines, and startling devices, of singing and dancing and incidental music, lavished on it has often tended to swamp the play proper. One version actually offered 32 songs, mostly interpolations!

Miss Webster's controlling aim, as worked out with Cheryl Crawford and Eva LeGallienne, has obviously been to let the magic of the words, poetry, and imagery, with their haunting, suggestive ideas on nature and man and society and the spirit world—the mind of Shakespeare — dominate all and cast their spell over the audience.

Was there ever b e f o r e, even in Shakespeare's day, a *Tempest* so little stressing the spectacular, so restrained in machinery, song and dance? Ingeniously mounted, imaginatively costumed, this offering remains nothing if not modern a n d streamlined throughout. But it is determined to be sensitive and sympathetic only to the book—and not slavish even there. Some lines are omitted, though this is, I believe, the shortest of Shakespeare's d r a m a s. The masque is entirely gone. Some lines are rearranged, with a deft hand; the epilogue has been contrived to send the audience on its way with some of the rarest of the Bard's word wizardry echoing its music unforgettably in one's mind and soul. I should call this an ascetic but a thoughtful and searching *Tempest,* in keeping with our tragic and probing times, on which it has its overtones—and a theatrical experience not to be missed.

All this might seem to make the choice of Vera Zorina for Ariel only the more unusual. I doubt if dance per se has ever before played so small a role in a production of this work. From the established version it would seem clear that Shakespeare himself intended it to have a larger place. 'Purists,' who have forever clamored for textual exactitude here have their inning—good measure and running over, cuts apart. There is a sufficient company of dancers—there had to be—but they are whisked on and off at such speed as scarcely to register. These incidents would have been the more effective had they been longer. But it is Ariel that I have immediately in mind.

'Ariel,' w r i t e s Cheryl Crawford, 'must not only be able to act, but to move with the grace and swiftness of an "airy spirit", to sing sweetly and to portray moods as suddenly changeable as mercury. Enter Vera Zorina!' The sequence of ideas is not clear, yet the choice of an artist of the ballet—or of one with the varied gifts of Vera Zorina, yet primarily an a c a d e m i c dancer—was instinctively and precisely right. In a *Tempest* where dance has been so rigorously played down, one wonders how it came to be made.

It is certainly not in our American tradition. I do not know when *The Tempest* was last to be seen in New York. From around 1770 to 1870 it was rather often given, being a surefire 'operatic' piece—for we knew only the Restoration version. But I have found no dancer among our Ariels, though the 1870 revival boasted the scintillating Rita Sangalli at the head of its ballet.

London, of course, holds pride of place by every warrant as the Shakespeare centre of the world, however special a cult has latterly been built up for Stratford-on-Avon. And London

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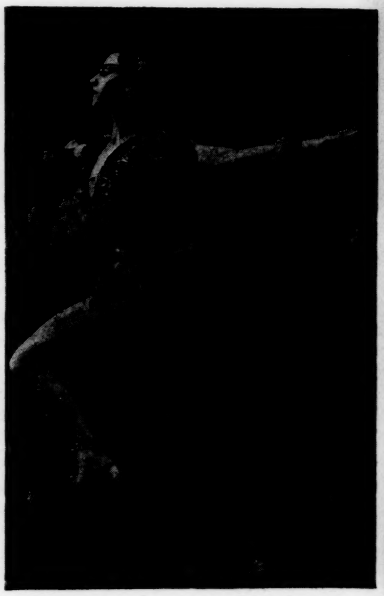

photo: Eileen Darby

Vera Zorina in costume of Ariel.

The Souvenir Print

ARIEL — Hand-colored, line and stipple engraving, undated (ca. 1838), by F. Bacon from an original portrait painted by E. T. Parris. Printed by McQueen. Published by Smith, Elder & Co., London. — Vignette: 8½ x 12 ins. high.

According to the best authorities this unnamed portrait is of Priscilla Horton (Reed) as Ariel in The Tempest. In some European books reproductions are found identifying it as of Carlotta Grisi as Ariel and of Fanny Elssler as the Sylphide. Ariel carries a long, slender wand capped by a burst of phosphorescent light, emblematic of the nature of 'the dainty spirit.'

An American version, in two states, exists. One is inscribed to Elizabeth Austin as Ariel. This English actress made her American debut in Philadelphia in 1827. She was highly regarded, especially for her Ariel in the 'operatic' *Tempest* as produced in New York around 1840. The second impression reads: Augusta — In the character of "La Sylphide". A fancy sketch. Engraved for the Spirit of the Times by R. Hinshelwood. Printed by A. King. Auguste was a ballerina popular in America, England, and France, in the 1830's and '40's. This vignette is a line engraving (9 x 12h.) with a new portrait head; otherwise, an excellent copy of the English original.

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Photo: GJON MILI

Reviews

IN HER January 30th-31st program, La Meri and Company presented two additions to the repertory: *Four North American Hymns,* and *Two Caribbean Impressions.* Both are notable as La Meri's first works inspired by American atmosphere.

In *Four North American Hymns,* La Meri applies Hindu ritualistic hasta-mudra to two Christmas, and two Negro spiritual hymns. The result is quite moving; she succeeds in evoking a mood of exaltation and joy through her interpretations. In her explanatory speech (in lieu of an encore), La Meri explained that after traveling all over the world, she was now discovering America; that this set was an experiment in uniting one of the oldest and most philosophical religions to the language of one of the youngest and most sincere religions. *Voodoo Moon* was, as she also explained, a communal effort. Details and action were supplied by the seven male dancers, to choreography blocked out by her. The resulting creation is an authentic and exciting rendition of the Voodoo ritual, quite sincere and far removed from Broadway's or Hollywood's conception of Cuban native dancing.

As La Meri later explained, native masculine dancing is based on different technique than feminine; and *Voodoo Moon* is partly the result of her effort to permit her men students to utilize a masculine technique in their dancing.

The audience enthusiastically expressed its gratitude and pleasure at La Meri's "experiment"; and this reviewer for one hopes she will continue "discovering America." E.G.

Dudley-Maslow-Bales Dance Trio and New Dance Group Performance—Freda Flier replacing Sophie Maslow—January 21st.

These young modern dancers who are accustomed to hearing themselves referred to as "talented," have grown up. Any reservation regarding the quality of the program can as easily be made of those dancers already accepted as artists of merit.

The members of the group moved surely and well. They knew what they were about; and they danced with spirit. *Furlough,* a weak number, was a very thin penetration of a soldier's moods and escapades. Done a bit more baldly it might be Broadway material, although this theme seems to have been treated rather well already by Jerome Robbins in *Fancy Free.* If the subject is to be used for the concert stage, it could stand a great deal more insight and intensification. *Short Story,* based on a few lines of a poem by David Wolff, has a profound idea, obscurely projected, but it failed because the dancers did not objectivize their emotions—perhaps because they did not understand them. In any event, though there was interesting and original movement in this number, it remained obscure.

Harmonica Breakdown, was the reward. The last time this reviewer saw it performed, it had a rather cheap

humor which, happily, was completely missing this time. A change of timing, an intensification of movement, and a serious presentation has made it into a powerful and important dance. An encore of this number was only anti-climactic. *Cante Flamenco* and *Slow Goodbye Blues,* both shared with *Sea-Bourne* an inadequate understanding of, and response to, their subject. The program closed with a charming bit of Americana, *Folksay,* with music and speaking supplied by Woody Guthrie and Tony Kraber. Enjoyment of this number was considerably aided by its simple, unpretentious presentation; by its attempt at honesty; and by the enjoyment in its performance which the dancers seemed to feel. There could have been no better substitute for Sophie Maslow than Freda Flier, a competent dancer who moves beautifully.

The costumes were poorly conceived, and seriously detracted from the enjoyment of the program.

L. B.

ARGENTINITA, with Pilar Lopez, Jose Greco and Manolo Vargas brought forth many excited, spontaneous *Oles* and *Bravos* and much enthusiastic applause from the *norte americanos,* at her concert on Sunday, February 18 at Carnegie Hall.

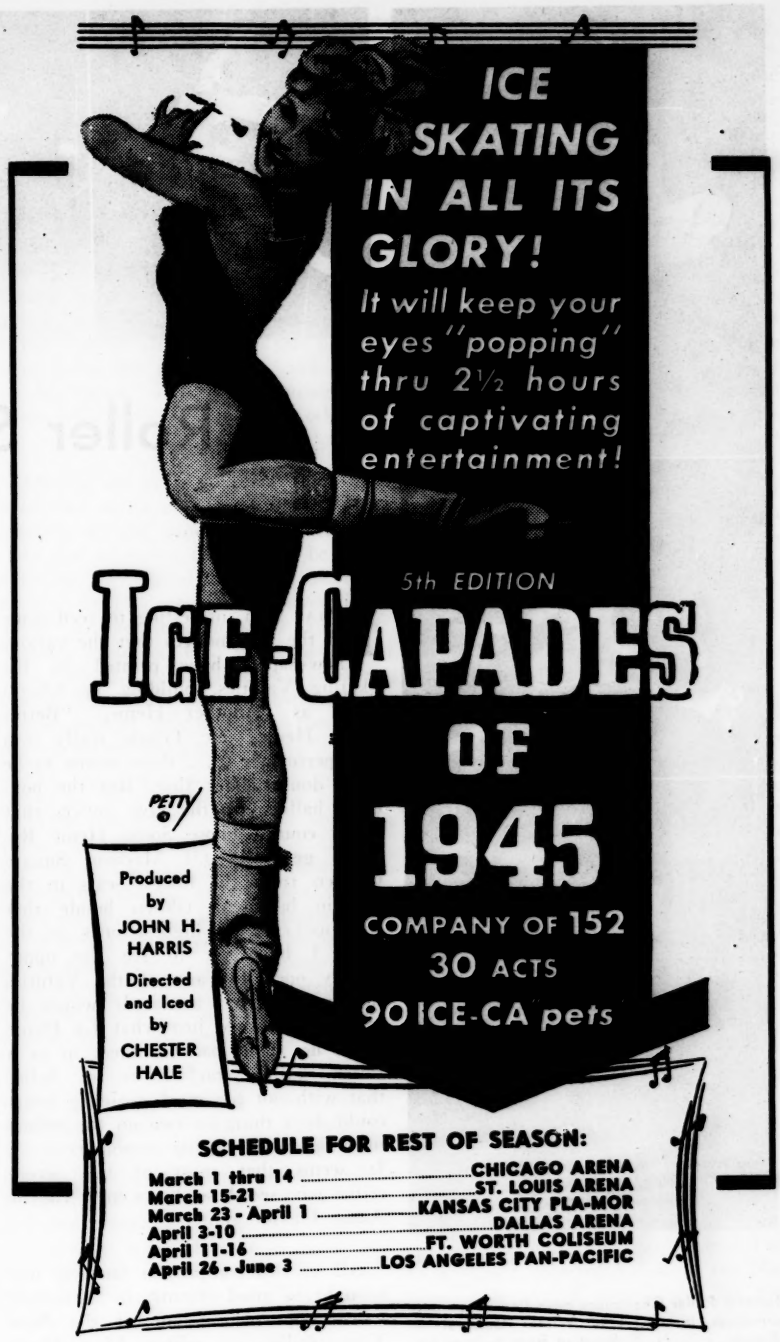
There were three new dances to music by Pittaluga and a flirtatious, cape-swirling *El Piropo* with music by Infante. One of the best numbers was *In Old Madrid* to music by Infante: a lively street scene of quarreling cookie vendors and water sellers who with true Latin emotion patch up their troubles with a kiss, and then go off happily with their sweethearts.

Argentinita's *Mallorca* with music by Albeniz was charmingly simple even to the coquettish curtain calls. Jose Greco who made his first appearance as soloist with the company, displayed fiery technique and showmanship. *Danza Del Chivata,* a gypsy dance by Manolo Vargas, was easily the most exciting number on the program.

In *Ruta de Seville,* music by Infante, there was clever use of pantomime in a humorous tale of light-fingered gypsies who are outwitted in their efforts to steal from a "Gent" on his way to Seville.

V. K.

(*continued on page* 36)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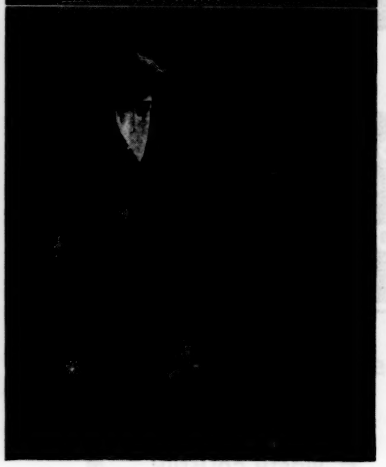

photos: M. Klecinsky

National Roller Champions gave fine dance performances in the 1945 Winter Carnival at Mineola, L. I., N. Y. Reading from bottom, up, and across: Donald Mounce, Jr. Men's Figure champ, does an outer back edge; 13-year-old June Henrich in a forward split jump, shows why she holds the Novice Ladies' title; Patricia Romaine is shown in an outer forward loop spin; Patricia Finn was 1944 Ladies' Champion; Walter Beckmeyer, in cross foot spin, is title holder for four consecutive years; Therese Kelsch does a slide stop after working up considerable speed and will defend her title as Senior Ladies' Champion in the 1945 contest.

Roller Skateries

By CLIFF LOCKWOOD

IT HAS been interesting to read some of the rave notices that the various newspapers have printed on the Skating Vanities, building up Gloria Nord as "Another Henie," "Better Than Henie," etc. Gloria really is a star performer . . . there seems to be little doubt about that. But the box-office ballots are the rave notices that really count. Those Sonja Henie Reviews generally fill Madison Square Garden from the lowest seats in the bargain basement (down beside that cold ice) to the highest ones in the attic. I have yet to see the upper gallery open for any of the Vanities showings at that arena. It would be interesting to see just what La Henie could do about packing them in as a roller skating star. It is my belief that with not too much training Sonja could do a thing or two on the rollers to delight the paying customers . . . It seems that most of the severe critics who see these shows enter via the Annie Oakley route.

* * *

All of this comparison business was brought to mind recently by an article which appeared in one of the New York dailies, in which Miss Phebe Tucker, the only American girl ever to hold both the American and Canadian gold medals for having passed the highest (eighth) proficiency test for ice skating, was quoted as having said, among other things: "Lately I've tried roller skating and am sure I could become proficient in its figures in six weeks. Confidentially, though, roller skating is too noisy, and if I'm going to fall I'd rather do it on clean ice than a dirty floor."

Miss Tucker in all likelihood could master all of the roller skating figures in that time . . . But it seems safe to predict that at the end of the sixth week she would complain about powder dust before even thinking about the noise of the roller rinks. The dust is the most talked of fault in roller skating today. And it is a fault so important that Perry Giles of Curvecrest Rink, Billings, Mont., has developed a new type of floor preparation to eliminate powder dust. Mr. Giles has been using a plastic base with varnish, which proves practically skidproof, thus eliminating the necessity of using the bothersome powder. The varnish penetrates the wood, leaving a plastic surface that seals the floor. According to latest reports the results have been satisfactory.

To get back to the skaters instead of the dust . . . it is to be hoped that Miss Tucker does decide to make herself a proficient roller figureskater. It would be quite an achievement for this young lady to hold a third gold medal—for perfection on rollers.

I am sure Phebe would find roller skating a pleasant pastime when the ice rinks are closed for the summer. At that time of year she would be mingling with skate-minded individuals . . . Not many of those I-don't-care

skaters are to be found in the roller rinks during July and August.

On Saturday, February 3rd, Miss Tucker, for the second successive year, won the senior women's crown in the Eastern States figure skating championships at Boston, Mass.

* * *

Miss Jeanne Pospisil, the 1941 RSROA Juvenile Singles Champion, won the 1944 Eastern Sectional (ice) Junior Ladies' Figure Skating championship and, with Jean Brunet, won the 1944 National (ice) Junior Pairs event. And we have Tommy Lane, of the Boden-Lane team, winners of the RSROA Senior Pairs championship in 1944, who has been doing a bit of ice freestyling the last two years. I believe Tommy has what it takes to go places in the ice skating field if he should care to follow that sport.

In roller skating it is possible for the average person to indulge in dance skating, thanks to the design of the present-day roller skates. But many of our good roller skaters would never be able to dance skate on ice skates. The reason: When the novice ice skater gets on the offside of his blades he commences to realize that there is much more to ice skating than leaning into an edge, as is the case on rollers.

I would like to see more of the good amateur ice skaters take up roller skating and vice versa. It is possible that a few of these switch-over skaters would prove themselves proficient enough on the rollers as well as the blades so that they might be chosen to represent each field in the next Olympic Games . . . and we all hope that the day is not too far distant when those games will be resumed.

* * *

In the December issue of Skating Review Ed Smith's editorial, "Be an Amateur Teacher" gives us something to think about. He has pointed out that dance skating has progressed faster through the efforts of the amateur teachers (the skaters who are always helping the other fellow to learn the dance steps) than through all the professional classes and private lessons ever given . . . The reason he gives for this is that there are so many more amateur teachers and they are always on the job. He points out that when the boys come back they're going to need lots of help from the girls if they are to get back into the swing of dance skating . . . The girls should learn the male part of every dance and learn how to teach it. He further says: "The reconversion job from parachute jumping to dance skating is your postwar job, girls, and now is the time to prepare yourself for this responsibility."

In the same issue of SR appeared the first article of a series on "How to Teach Skate Dances". These articles should go a long way toward helping many individuals to learn the proper way to do the dances . . . and, it is to be hoped, a large percentage of these will learn how to teach others.

* * *

During the last two years much has been said about easy-action skates. According to the experts these are the only type of skates that should be used for the dance and free-style skating as it is being done today. Easy-actions allow the wearers to skate and do Jackson Haineses, etc., with the grace of a Nord . . . provided said wearer knows how to do them properly. This is just another way of taking the jerks out of roller skating.

* * *

With the latest ruling on conventions there seems to be little chance that we will see any national championship roller skating meets for a while. This will make the state championships carry even greater value for the participants than before . . . because each state winner will be able to strut his stuff as a real champion rather than elimination contest winner.

* * *

On January 24th, the new Eastern Parkway Roller Rink, Brooklyn, N. Y., sporting an unobstructed skating surface 105'x210', opened its doors to the public, and despite a snowstorm and bad traveling conditions the opening was a huge success, so much so that the rink ran an ad in one of the New York papers the next day apologizing for having had to close the doors to a goodly number after the walls began to bulge. From all accounts this skatery is just about the last word in roller rinks. It is to be hoped that Mr. Carmardella will hire good pros and conduct dance classes as a regular feature. Naturally, writing for DANCE Magazine, I AM interested in better skate dancing.

Ed Smith, editor of Skating Review, states that, due to war manuals requiring his full time, it was impossible to print the January issue of the magazine.

While our copy deadline doesn't permit us to wait until the big RSROA Polio Show at Madison Square Garden on Feb. 27th to tell you what actually takes place, we will take this opportunity to say that a cast of more than 900 skaters will participate in this show. (Our deadline is the 15th of February for this issue.) Next issue we will let you in on the secrets of the show . . . stars, honor guests and comedians. I understand the show has an excellent comedy number in the first act.

Carol Lynne, one of the stars of "Hats Off to Ice" was married on Sunday to Fred Griffith, an adagio skater in the ice show at the Center Theatre.

Winter Carnival

The 1945 Winter Carnival of the Earl Van Dorn and Figure Skating Club was held on January 29th in the Mineola, Long Island Roller Skating Rink. The program boasted many dance numbers executed by star performers, many of whom are National Champions.

The Carnival is given each year to raise funds for traveling expenses of the skaters who compete in the national roller competition. It is always a financial success as well as a grand show. The 1945 Carnival offered a varied program, well-costumed. *Waltz Time* was a gliding dance on wheels; the skating dancers can certainly cover ground with one step! Mildred and Clifford Neschke thrilled the spectators with their precision number, so well did they skate together. Always good for a laugh was the roller-skating horse, whose front skates were stubbornly uncooperative with the rear skates. The finale was a colorful *Salute to the Nations,* ably skated and danced by the entire cast.

Most of the star performers choreograph their own acts. They borrow freestyle figures from the figure skating classics, and work them out on rollers. And all very effectively, too!

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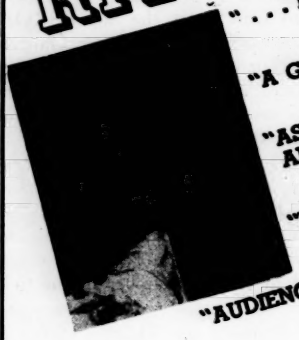

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(*continued from page 7*)

Toscanini saw them in Rio in 1939 and began the enthusiasm over Rosario and Antonio that many Americans echoed when they returned from Latin-America. Their first United States booking was with the Waldorf-Astoria in 1940.

Since then, they have played on Broadway (*Sons o' Fun*), in night clubs (Havana Madrid, Ciro's in Hollywood, Palmer House in Chicago), in Carnegie Hall, and in the movies, the latest of which is the soon-to-be-released *Panamericana* from the RKO Studios.

A definite international success, Rosario and Antonio appear on the cover of the current issue of the London Dancing Times.

The Cansinos

Lita and Gabriel Cansino are the fourth generation of the famous dancing Castilian Cansinos. Antonio Cansino, Gabriel's grandfather, was ballet master in the Royal Opera House in Madrid and all his children followed their father's footsteps . . . literally. The Cansinos have upheld the tradition of the classical Spanish dance all over the world.

Gabriel's first partner was cousin Rita (now Rita Hayworth of the films) but she was too tall for Gabriel and teamed with her father Eduardo.

Lita and Gabriel are a popular, successful team, living up to the Cansino standards by dancing and teaching the classical work of Spain. They were recently starred in the stage show of San Francisco's Warfield Theatre.

photo: Romaine

photo: Arnold Newman

MOSES SOYER

The artistic credo of Moses Soyer is to paint people, the plain people of the everyday life he knows and understands. He has succeeded, for art critics call him a *humane realist* and place him among the influential artists of the American tradition of painting.

Soyer came to America from Russia with his parents and brothers. His father had been a teacher of Hebrew history and language and loved art. He encouraged his three sons Moses, Raphael (twins) and Isaac to draw and to paint. In Philadelphia and later in New York, the boys' education and Americanization progressed. Moses and Raphael worked before and after school hours up to their last year in high school. Then they entered the National Academy of Design and studied in earnest, but changed in favor of different schools that allowed a freer expression of the individual talents of each. Raphael enrolled at the Art Students' League, Isaac at Cooper Union, and Moses went to the Educational Alliance School. Moses won a traveling scholarship to Europe, while an instructor at the Educational Alliance. He and his wife, a former student and modern dancer, went to Europe, returned to the United States in 1928. Government-sponsored art pro-

(*continued on page* 33)

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News and Cues

EDITH DELANEY, tap dancer touring with Ella Logan and accordionist Frank Papile, is back home from another USO "Foxhole Circuit" . . . The January issue of the Metropolitan Opera Guild News carries an informative article by LILLIAN MOORE, on the place of ballet in opera, and the training of dancers for opera ballets. . . . MARTHA GRAHAM appeared with her company at the Brooklyn Academy of Music on the 6th of February . . . PEARL PRIMUS and her dance company gave a repeat performance at the Y.M.H.A. on February 25th . . . MIA SLAVENSKA & Co. gave three volunteer performances under the auspices of USO Camp Shows: at the Fitzsimmons General Hospital in Denver, Colorado, U. S. Naval Hospital in Corpus Christi, Texas, and at La Garde General Hospital in New Orleans, Louisiana . . . FRED and ELAINE BARRY, dance stars of the stage production *Up in Central Park,* are now featured in the Waldorf-Astoria's new supper show in the Wedgewood Room . . . RICHARD STUART and FLORA LEA completed their first West Coast appearances on February 28th at Los Angeles' Biltmore Hotel . . . MIRIAM MARMEIN returned from concert engagements in New England to give a lecture-demonstration of pantomime and dance drama at the Hotel Astor in New York on February 11th . . . RAY SHAW, famous sculptress of hands of famed artists, is now doing hands of the dancers . . . GEORGIE TAPPS is currently at the Hotel Plaza's Persian Room in New York . . . Atty Vandenberg joined the cast of *One Touch of Venus* as premiere danseuse and will tour with the musical . . . MARTHA STEWART, Copacabana dancer, signed with 20th-Century Fox . . . LA MERI and her NATYA DANCERS presented a program of dances of India and Java at the Ethnologic Theatre on February 6th and 7th . . . She is now working on the choreography of the "Candyan Devil Dances" of Ceylon, and an interpretation of *Scheherezade* with the Hindu dance language . . . BLANCHE EVAN and her "Dancing Children" participated in the *Concert for Children* given February 24th under the auspices of the Metropolitan Music School . . . ZARCO, of the dance duo, ZARCO and BERYL, is utilizing his former bullfighting background by giving professional tips to Bill and Cora Baird's pupet toreadors. ZARCO and BERYL made their Radio City Music Hall debut in the stage show "Saludos." . . . JOSE GRECO is making a series of dance shorts for Globe films, teaching audiences how to do popular Spanish and South American dances, the first to be released in March. Greco will supply the commentary in both English and Spanish

photo: Bruno

Marking her first New York stage appearance since Early to Bed, Jane Deering made her Music Hall debut in panamerican Saludos.

. . . TRUDY GOTH and HENRY SCHWARZE with group participated in a dance recital sponsored by the American Labor Party for the relief of children in Italy on February 11th . . . Notes from England: THE SADLERS' WELLS BALLET Co. has revived the Ashton-Delius ballet *Nocturne* with success. The company plans a tour of liberated areas in Europe, and a tour to South America and perhaps to New York . . . BALLET JOOSS' additions to the repertoire include a revival of *The Seven Heroes,* and a new ballet by Hans Zullig tentatively called *Colloque Sentimental,* with music by Rameau . . . THE THREE ARTS BALLET, with Lisa Brinoda and Joy Canden as principals, will soon visit India under E.N.S.A. auspices.

MABEL FAIRBANKS will be the cover girl for the March issue of the nationally circulated sepia magazine *Newspic.*

IRINA BARONOVA left the cast of the successful musical *Follow the Girls* to make a motion picture in Mexico. VIOLA ESSEN, from Ballet International, replaced Baronova . . . CATHERINE LITTLEFIELD will stage the dances for a revival of *The Firebrand,* which is undergoing a daily title-change at this writing . . . The Theatre Guild's new production of *Liliom* is called *Carrousel,* with choreography by AGNES DE MILLE . . . TWINKLE WATTS has a starring role in Republic's *Corpus Christi Bandits* . . . IGOR SCHWEZOFF is the new Director of Ballet for the Municipal Theatre in Rio de Janeiro, with a grand schedule of operas and ballets to be ready for the season beginning in July.

The New York STAGE DOOR CANTEEN was three years old on March 2nd. Many dancers have contributed to programs that number 9,720 acts, with 38,325 performers.

News From Chicago

Ballet dancer EILEEN O'CONNOR has been appearing at the 5100 Club . . . Tapper TOMMY WONDER is in the Palmer House's Empire Room . . . The CHADWICKS were at the Chicago Theatre from January 12 to 26 . . . Ballerina RUTH PRYOR appeared at the Edgewater Beach Hotel where the DOROTHY HELD line also dances . . . The DOROTHY DORBEN DANCERS are leaving the Rio Cabana in Chicago for an engagement in Florida . . . CAROL

KING does toe and tap dances in the current show at the Chez Paree . . . EDWARD and DIANE are the new dance team at the Blackhawk.

The Ice-Capades opens at the Chicago Arena on March 1st, featuring DONNA ATWOOD, THE OLD SMOOTHIES, and CONDON and BOHLAND among its acts.

ELOISE MOORE, WALTER CAMRYN, and Miss Moore's group danced at Holy Cross, Indiana, on January 14th in a program featuring works on an American theme.

MADGE FRIEDMAN, Chicago dancer formerly with CHARLES WEIDMAN, is now in Red Cross recreational service with the forces in Italy. Besides teaching classes in modern and ballet dancing, she produced a revue *Good Times are Coming*. In a British-style pantomime *Babes in the Woods*, Miss Friedman was the Fairy Queen.

The Ballet Russe de Monte Carlo gave its first performance of *Frankie and Johnny* in Kansas City on January 7th. Choreographers RUTH PAGE and BENTLEY STONE (on leave from a nearby camp) danced the title roles. Decor designer CLIVE RICKABAUGH came from his farm near Sheridan, Missouri, to light the sets. Among those in Rickabaugh's party was famous painter THOMAS BENTON. MARIA TALLCHIEF and MARY ELLEN MOYLAN have a new kind of role in this ballet. As Salvation Army lasses they sing.

photo: Dorien Basabe

Nikolai, who specializes in East Indian dances, appeared at Chicago's Chez Paree.

Current Attractions

The New York Times Hall, 240 West 44th Street:

March 4th, 3:00 P.M., new trends in Duncan dancing, KATHLEEN HINNI and group.

March 15th, 8:30 P.M., primitive and concert jazz, MURA DEHN.

March 28th, 8:45 P.M., ALBERTO TORRES, classical Spanish and Latin-American dances.

The Y.M.H.A., 92nd Street and Lexington Avenue, 3:30 P.M.:

March 25th, DUDLEY-MASLOW-BALES GROUP (Freda Flier replacing Sophie Maslow).

The American Museum of Natural History's series of free dance programs, 3:00 P.M.:

March 8th, dances based on Jewish folklore, DVORA LAPSON.

March 19th, dances of the American Indians, THE LAUBINS (museum members only).

April 5th, old and new dances of many lands, LA MERI and company.

April 19th, Folk dances of the Soviet Republic, RADISCHEV DANCE GROUP.

May 17th, theatre stylizations of the folk dance, LA MERI and company.

Central High School of Needle Trades, 225 West 24th Street, 8:30 P.M.:

March 4th, KURT and GRACE GRAFF.

March 11th, JAN VEEN and ERIKA THIMEY.

March 24th, PEARL PRIMUS and company.

April 28th, PAULINE KONER.

UNRRA

Henry J. Kaiser, National Chairman for the United Nations Relief and Rehabilitation Administration, appeals to every community to participate in the drive for collecting clothing to go overseas. The desperate need of the people in war-devastated areas speaks for the urgency of this campaign. Arrangements are being made in your community for the collection of worn clothing, in usable condition, during the month of April. Have some thing ready for your share in giving help to those who need it.

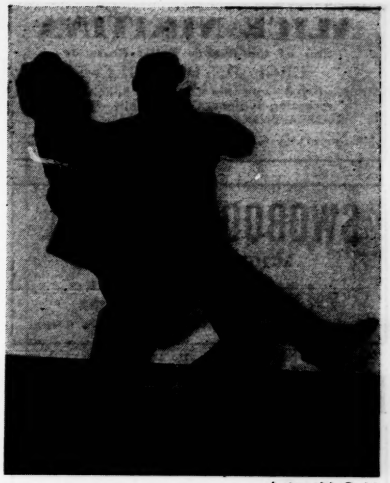

photo: M. G. M.

An energetic sailor finds Myrna Loy a good if unwilling partner in the jitterbug sequence of Metro's The Thin Man Comes Home.

Dancer in the Service

From an Eighth Air Force Service Command Station, England, comes word that Staff Sergeant Frank Barton Mumaw, of Eustis, Florida, has recently been assigned to serve as assistant to the Educational Officer at this strategic air depot where battle-damaged fighter planes of the Eighth Air Force are repaired and modified.

Sergeant Mumaw was formerly the featured soloist with Ted Shawn's Dance Group; toured the United States eight times between 1933 and 1939, and also appeared in Canada, Cuba, Mexico and England. He joined the Shawn outfit in 1931, became the top soloist in 1933, and held that spot until he entered the U. S. Army.

The son of Mr. and Mrs. Frank Barton Mumaw, Maybar House, Eustis, Sergeant Mumaw entered the service in May 1942, and received his basic training at Keesler Field, Mississippi. He remained at Keesler Field for two years where he served in the Special Service Office. In February 1944 he was assigned to overseas duty, and embarked for England.

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Post War Bookings

(continued from page 9)

advantage to know these seasons and be able to work on a far-flung market. Right now, with the unsettled conditions existent, the market is too limited to insure great success. Australia is a good field, even now. It is very akin to America in temperament and national folk history and would be receptive to our forms of entertainment. It is questionable even in this case, though, whether the American idiom by itself constitutes a permanent expression of artistic and financial success, when confined to one market. Artists and concert manager with world experience know that by meeting their audiences on their own grounds, and giving them something they can understand and appreciate, they also gain respect as true artists. It is a known fact that modern dancing (outside of Germany where it originated) is not well-liked nor supported in the world market.

"I think the medium of ballet is most expressive, most universal. An ideal touring group would be a small ballet company with a repertoire of dance dramas. A small string ensemble with a percussion instrument or two would furnish the music. One piano and two-piano accompaniments are dated and are really not full-bodied enough for a satisfactory performance.

"The Far East, India, Java all offer great possibilities for new and appreciative audiences. Anywhere that Americans have been established and lived for a while is a potential market for the American artist of drama and the dance. It is bringing a familiar bit of home to them."

Miss Lee advises the artists of the future to maintain a high standard by accepting only the best concerts in the best theatres; if necessary, wait until there is such an opening, even if it means less money at first. It is better in the long run to gain prestige rather than spoil all chances by taking the less desirable vaudeville circuits. In Europe, Paris is only a facade, a showplace, a booking center. It is better to travel through the south of France, up among the Balkans and up through the Baltics to Scandinavia for a lasting achievement.

"And one more bit of advice. The old saying is still very true . . . 'When in Rome, do as the Romans do.' We found this out everywhere we went on that first tour, and practiced it during subsequent tours. We accepted the customs and habits of each country, relaxed into their ways of living, and found mutual enjoyment. And of course, *success.*"

photo: Earl Leaf

Two characters in Miriam Marmein's dance drama Biblical Suite. Left, Miss Marmein as the Man Possessed of Seven Devils; and right, as Judas, who hanged himself for betraying Christ.

Moses Soyer

(*continued from page* 29)

jects gave Moses a chance to work on murals and panels; one, in the Philadelphia Post Office, he and Raphael worked on together.

His paintings hang in the Phillips Memorial Gallery in Washington, the Metropolitan Museum, the Whitney Museum in New York, the Congressional Library and other galleries.

Of his ballet canvases, Bernard Smith says, ". . . dancers and ballet girls . . . are not pretty, they are not conspicuously decorative. But I am sure that their honesty, their realism, their fine feeling for the human beings who dance as well as for the pleasing lines in their bodies, will be treasured . . . by those of us who love both the dance and painting."

Mail Bag

Dear Dance:

Just before he left for Brazil, Igor Schwezoff received a letter from Moscow from Reingold Gliere, dean of Soviet Composers, whose 70th birthday last January 11th was the occasion of big celebrations in the Soviet Union. Last summer Mr. Gliere requested Mr. Schwezoff to send him information and reviews of the "Red Poppy". Mr. Schwezoff sent him reviews, photos and a souvenir programme signed by all the artists of the Company. Mr. Gliere's letter is written in Russian and is dated October 22, 1944. I give you below its translation:

"Upon my recent return to Moscow after a summer trip, I read with great interest and delight your long letter, the newspaper reviews and the souvenir programme. I am deeply moved that you, Alexandra Danilova, Natalie Krassovska and all the artists of the Company treated the 'Red Poppy' with so much love. I am also glad that the American public has made its acquaintance with this ballet in such a brilliant performance as is evidenced by the reviews you have sent me.

"I would be much interested to know in detail what parts of the music, which scenes and dances were used in your production. I shall be very

(*continued on page* 39)

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Katharine Sergava

This month *Oklahoma!* enters upon its third year of a successful run on Broadway. And with it, Katharine Sergava starts her third year as prima ballerina in the Agnes de Mille ballets for the show. Sergava has had more than fourteen partners during this long run, and has played hundreds of performances, each time with a charm and vivaciousness that is refreshing to every audience.

Sergava studied dancing under both Michel Fokine and Mikhail Mordkin. She appeared in the Mordkin Ballet as premiere danseuse and later with Ballet Theatre's first season. She toured South America with the De Basil company, and returned to the U. S., participating in productions at Jacob's Pillow. Then came the leading dance role in the Theatre Guild's *Oklahoma!*

Sergava is still studying, and thinks every dancer should study seriously and continually. She is devoted to keeping a fine technique, and to building up her repertoire of dancing roles. At present she is working with Vera Nemtchinova and Edward Caton at Ballet Arts school.

Lovely, warm and friendly, Sergava is a dancing personality we predict for continued success.

photo: Walter E. Owen

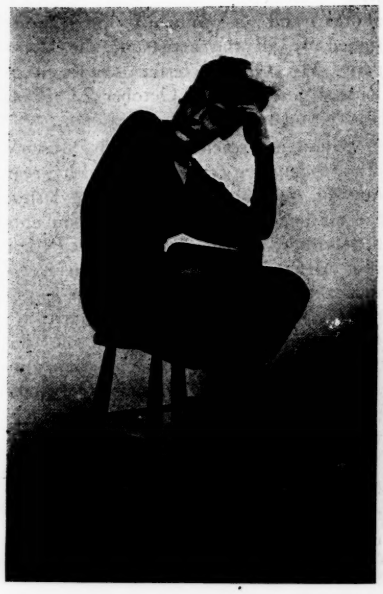

photo: Republic Pictures

The zoot suit crowd in Republic's Earl Carroll Vanities are Woody Herman, Pinky Lee, 8-year-old dancer Tommy Ivo, and Connie Moore.

Looking Glass

(*continued from page* 19)

on one large square stage, dancing on the same plane. If nearly all Russell Markert's famous Rockettes contracted measles and were quarantined, he could, with Mr. Shipman's device adapted to the grand scale of the Music Hall stage, have four girls carry on the show all by themselves! And for all you would know, every one of the Rockettes answered roll-call. Think what Flo Ziegfeld could have staged with the use of these mirrors!

Besides the advantages of space, size, and the need for few props, the lighting of such a stage is an improvement over the off-stage spotlight. A spotlight, thrown onto an ordinary stage from a distance, lessens in strength by the time it reaches the performer. Mr. Shipman's stage has overhead or footlights, very few of them, all in one area, that in illusion, keeps a wide stage well-lighted. One can appreciate the advantage even more in the use of colored spots. On the ordinary stage, a red spot, moving with one dancer, may cross the path of a green spot that is following a second dancer, and at the point where the two colors met, neither would register. In the Shipman theatre, the green spot is repeated in reflection only, and the color separation is possible in 6, 8, and 10 different areas of the stage.

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Reviews

(*continued from page 24*)

IT WAS truly a rare privilege to witness a work as strangely beautiful as Martha Graham's *Deaths and Entrances* which was given at the Brooklyn Academy of Music on February 6th. This composition creates a mood of such great intensity that it is impossible to verbalize on the subject. That it sustains this mood is even more of a creative achievement. The music by Hunter Johnson seems an integral part of the whole.

The dancers who assisted Miss Graham showed a sensitive understanding of their roles and proved to have the necessary technique for projection. Pearl Lang and May O'Donnell who looked beautiful and danced beautifully, were not quite as effective as Jane Dudley and Sophie Maslow who originally danced the sister roles.

Unfortunately this great work was sandwiched in between *Salem Shore* and *Every Soul is a Circus* which in its present form, I consider too mediocre to be presented by such a great artist as Miss Graham. *Salem Shore* a very disconnectedly choreographed piece which is not saved by any interesting, exciting or unusual movement merely succeeds in establishing a New England mood. Merce Cunningham distinguished himself as the "Acrobat" in *Every Soul is a Circus.*

L. B.

DANCE humorist Iva Kitchell gave a recital on January 21st at the McMillan Theatre Columbia University, which was tops in lighthearted entertainment.

Miss Kitchell's engaging personality and impish sense of humor was revealed by her keen character delineation and scintillating mimicry of a prima ballerina, gum chewing moviegoer, modern dancer, charwoman, and both a shy and sophisticated lady.

The audience loved her as a frisky, gray kitten which frolicked all over the stage with a large, red ball. The most amusing numbers were *Non-Objective,* a satire on modern dancing and *Something Classic,* which included a rope skipping garland number. In a

high-flown Grecian scarf dance she humorously portrayed the frenzied miming of a Tanagra figure.

V. K.

A RECENT Radio City Music Hall program was one of the most interesting I have seen in a long time. The stage show with its Latin-American theme was full of life, and the music, song and dance were all captivating.

Florence Rogge ably choreographed the ballet *Bellas Flores* in which Jane Deering drew a good round of applause for her solo. Russell Markert choreographed *Fiesta* which had very attractive scenery and costumes. This was the finest group of dances I have yet seen performed by the Rockettes.

A Song to Remember is a marvelous picture. It relates the life story of the composer, Frederic Chopin and his romance with the author, George Sand.

Although the movie version of Chopin's life varies from fact, it is superb entertainment. Don't miss it.

I considered the program and picture topnotch entertainment and the greatest possible return for my dollar invested.

R. O.

LAURELS for the Jean Erdman and Marie Marchowsky recital given at the Y.M.H.A. on February 4th must go to the costumes. Seldom, at any modern dance concert have the costumes been so uniformly good-looking, well-executed and right for the composition. Out of a program of eleven numbers, there were but two dances of an arresting quality: Marie Marchowsky's *Dearly Beloved,* [illegible]ed effectively and sensitively to a [illegible]ration by Milton Robinson; and Jean Erdman's *Forever and Sunsmell,* done to lines from e.e.cummings. For the rest, it seems that the dancers have not yet learned the technique of discarding movement after its creation, but used every bit they did create, leaving most of the compositions cluttered with superfluous movement. Here are two definite talents influenced by all the fantasy, surrealism and imagination rampant in our times. They are trying to do something about it. With more restraint and less psychological delving, Jean Erdman and Marie Marchowsky may here have a good start.

L.B.

IT SEEMED to be a "tossup" as to who had the most fun, Arthur Mahoney and Thalia Mara or the audience which packed the New York City Center for a popular recital on February 11th.

This extremely entertaining program included flamenco, ballet, and Spanish folk dances; a beautiful rendition of *Blues in the Night,* and a wonderful bit of boogie woogie called *Echo of Harlem.*

In a comic novelty number, Mahoney and Mara gave the audience a backstage glimpse of what goes on at a dance rehearsal, accompanied by such patter as, "Ouch, you broke my rib," and "Get your elbows out of my eye." This dance could have been even more amusing if it had been developed a little more thoughtfully.

Arthur Mahoney and Thalia Mara were warmly received and they danced several encores including a dashing boogie woogie accented by the click of castanets to give it a Spanish flavor.

V. K.

BALLET RUSSE DE MONTE CARLO held a brilliant opening the night of February 20th at New York's City Center of Music and Drama. A first performance of the new *Ballet Imperial* shared program honors with *Les Sylphides* and *Gaite Parisienne.* Nathalie Krassovska and Leon Danielian competently headed the company in *Sylphides.*

George Balanchine's *Ballet Imperial,* new and fresh in its lovely costumes by Doboujinsky, is an admirably well done ballet. Without plot or story, the ballet is an abstract interpretation of the music of Tschaikowsky's Second Piano Concerto, and as such is excellent choreography. Balanchine's fondness for group 'pictures' and small intricate *pas* lends itself to the allegro of the musical score. Mary Ellen Moylan, as premiere danseuse of the piece, danced with accuracy and a commendable poise. Maria Tallchief executed picturesque and difficult *enchainements* with true ballerina perfection. The *pas de deux* of Miss Moylan and Nicolas Magallanes was beautifully done. Miss Moylan received applause for a bit of impromptu stepping, when she took a fourth position at stage right and whisked a slipper into the wings. The slipper was lost by one of the members of the company during a preceding

(*continued on page* 38)

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variation and no one had been able to remove it from its dangerous position in the path of the dancers until Miss Moylan made her next entrance. The entire corps de ballet is to be complimented for their consistent and remarkable dancing throughout the demanding choreography of *Ballet Imperial.*

Gaiete Parisienne brought the favorite dancing stars of the Monte Carlo to the stage: Alexandra Danilova and Frederic Franklin received a warm welcome and heart-felt ovation from the audience. Danilova was radiant and danced with sureness and charm, matched by the ease and grace of Franklin in his role. Yurek Lazowski, as the Peruvian, danced and mimed very well indeed, with the typical zest and flair for the comic, reminiscent of Massine in this same part. The whole company was in high *Parisienne* spirit, and all the stage business and comedy was enacted with such deftness as to seem impromptu.

The orchestra, under the capable direction of Emanuel Balaban, handled all three musical compositions well; Rachel Chapman was at the piano during the Tschaikowsky Concerto.

TWO NEW dance works from the choreographic pen of Katya Delakova and Fred Berk were presented in their recital at the Master Theatre February 3rd and 4th. Miss Delakova's ballet story, *The Village of Lonely Women,* was a tender and charming interpretation of a chapter from Louis Adamic's book *The Native's Return;* the folk atmosphere was consistent with music, costume, and dance forms. In *V-Mail,* Miss Delakova and Mr. Berk were at their best, showing what two artists, who work together and feel the same toward one theme, can accomplish. Pianist Sylvia Marshall read excerpts from imaginary V-letters, which were enacted on stage with much spirit, to selections from Gershwin and music from the folk tunes of Italy and France, where the soldier of the V-Mail correspondence exchanged dance steps with the native girls. The Italian girl's puzzlement over the jitterbug grew to fright when the G.I. Joe started swinging her over his head.

The entire program was competently danced, the music well-selected, and the costumes evidently authentic.

R.W.

Italian Fresco

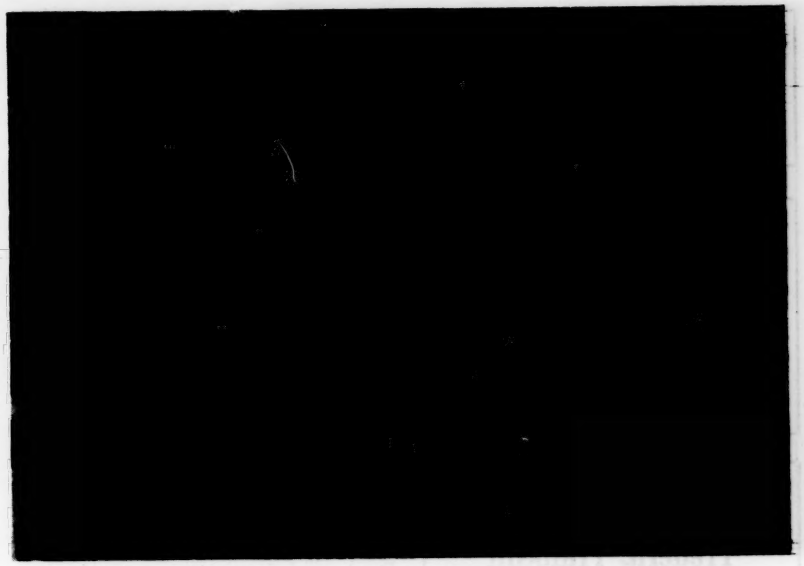
(*continued from page* 4)

roof was left. Throughout the month of August the paintings of Benozzo Gozzoli lay exposed to the scorching rays of the sun. It was not until the Fifth Army had conquered the city on the Arno, that a canopy was erected to shelter temporarily the frescoes from the elements. According to the *Times'* report, the "Triumph of Death" endured only minor hurts. True, the colors seem to have lost much of their brightness, and in the center there is a hole about four feet in diameter, but, in the words of the account, "with expert restoration the fresco can again be enjoyed."

In contrast to this, the frescoes of Benozzo Gozzoli have been irreparably damaged by the heat of the flames and the sun of the Italian summer. They were "cracked in many places, and great chunks flaked off them and fell to the ground. The coloring faded into an almost uniform dull yellow-brown and wiped out innumerable details."

Benozzo's frescoes portrayed twenty-four stories from the Old Testament on a wall measuring 120 metres (about 131 yds.) in length and seven metres (about 7.7 yds.) in height. Among them is (or was) a painting of inestimable value not alone for art historians but also for the student of medieval dance: "The Wedding of Jacob and Rachel" (done in 1476). For, following the custom of the court-society nuptials in medieval Italy, the bridal pair at this Old Palestine wedding was celebrated by dances. The wedding festival proper constitutes the central and principal group of the expansive fresco which narrates Jacob's entire life in numerous scenes.

Already before the present tragic devastation, this painting belonged to the less well-conserved parts of Benozzo Gozzoli's work. Time and the sea climate of Pisa had vastly altered some of the pictures and rendered unrecognizable many details; among those affected was Jacob's Wedding. For this reason, we have printed here not merely a photograph of the original wedding-scene as it looked before the conflagration, but also a photograph of a reduced reproduction made in the nineteenth century and kept at present



An artist's conception of the fresco in its original form.

in the Biblioteca Ambrosiana in Milan. For our purposes this reproduction is superior to the original in so far as it affords a better perception of numerous details of particular interest to the dance-historian.

In the foreground, on the right side of the picture, is seen a young couple engaged in a lively dance. With rapid steps, the lady moves around her partner. His right hand is held above his head, palm upwards, with the fingers grasping very gracefully the fingers of his companion's right hand. In this manner, he draws her around himself while, with a vigorous and elegant movement, he turns on the toe of his right foot and just now is about to put down the foot of his upswung left leg.

In the background, among the spectators, stand the musicians accompanying the dance: a lute-player, a fiddler, and two girls who sing a dance-tune, one of them simultaneously beating a tambourine. The lute-player too is taking part in the singing. To this music, however, dance not only the gentleman and his lady, but to its rhythm also walk two dainty maidens, hand in hand, from the left down-stage corner into the open space in front. Probably the spirited dance of the gentleman and his partner will be forthwith ended and the two maidens are perhaps designated to perform the next dance, presumedly a *bassa danza,* whose beautiful striding steps made it the favorite dance of the aristocracy of the time. The bassa danza would have formed an effective foil for the buoyant dance of the first couple which was possibly a *saltarello;* for this Italian folk-dance of our own day was very popular already in the middle ages and, in a stylized version, had won a great following even in courtly circles.

Mail Bag

(*continued from page* 33)

grateful if you will let me know about it, as well as to the subsequent fortunes of the 'Red Poppy'.

"I hope that sometime this ballet will be produced by you on an enlarged scale.

"Please convey my sincerest thanks to all the artists who made such touching inscriptions in the souvenir programme, and to you and to your collaborators in the rearrangement of the ballet I am sending a big Russian thank you.

I remain forever devoted to you
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Mr. Schwezoff answered that the "Red Poppy" continued to tour the United States and Canada with much success, and that he was planning to produce it now in the Municipal Theatre, Rio de Janeiro, Brazil.

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The Ballettophile

(continued from page 22)

looks back upon more than three hundred years of *Tempests,* since Shakespeare first saw it staged there around 1611-13.

Music and dance are inseparable. This *Tempest* has a new score by a young American composer, David Diamond. It is restrained, unobtrusive, supporting, never insistent, always to the point. Its musical merits are not for me to remark. The original *Tempest* had music by Robert Johnson, a lutenist of fame in his day; several of his airs for it still survive. Perhaps John Bannister and Pelham Humphrey composed the music for the Davenant-Dryden revival of 1667. In the 1674 'opera' by Shadwell after Davenant-Dryden, their music was used, plus large additions by Locke and two Italians resident in London, Reggio and Draghi. Henry Purcell's setting (around 1690) and, around 1750, tunes for some of the songs by Dr. Arne, remained in favor down through the 19th century. They were retained in part in 1871 when Sir Arthur Sullivan composed a new score for the work. David Diamond is in good company.

In that 1871 production by Ryder at the Queen's Theatre, F. Glover was the choreographer and dance figured large, with a grand masque and also a grand ballet to close Act III. The Ariel was a dancer, Henrietta Hodson, whom the sportive Dutton Cook (Nights at the Play) found satisfactory, though 'afflicted with certain attributes of the ordinary ballet girl'—and the '70's were a bad period in ballet in London. But the sedate and severe London 'Times' thought that 'From the moment when the "airy spirit", falling on the stage as a meteor, is first revealed in human form to the end of the piece, Miss Hodson is perfect . . . To Ariel, to Caliban, and to the superb dramatic details is the great success of the revived *Tempest* to be attributed.'

The most famous 19th century revival was made by Macready, with himself as Caliban, at Covent Garden, in 1838. It was every way a sumptuous production, but it is most remarkable as having finally established Shakespeare's original, ungarnished text in favor after generations of Shadwell's operatized libretto based on the Davenant-Dryden mauling. But it took its liberties, though I have seen none of the 'purists', who laud Macready's production, note that the shipwreck, while most effective as spectacle, shelved Shakespeare entirely. It was done all in pantomime! To 'The Times,' Priscilla Horton as, Ariel 'flew with a grace which we did not know belonged to her . . . She may be considered to have made the great hit of the evening.' A good actress, an effective singer, a beautiful woman, Miss Horton was also a trained dancer, but an actress who danced.

Mendelssohn, after the enduring success of his *Mid-summer Night's Dream* music, was engaged on the score for a grand opera version of *The Tempest,* but died with the work unfinished—to the great regret of Benjamin Lumley, who had secured first production rights for the London Opera. Undeterred, Lumley had Scribe's libretto scored by D. F. Auber and *La Tempesta* (in Italian, from the French, from the English, in London!) was staged with a great fanfare and a superb cast at Her Majesty's Theatre, the Opera, in 1850—with whom do you think for its Ariel? Carlotta Grisi—and a 'striking success' she was in the part. 'She exhibited,' Lumley later wrote, 'more "mind" as well as more poetry of expression in this, than in any previous choreographic effort.' That, for the creator of *Giselle* and many another great ballet role, is high praise. Lumley added that 'the ever popular air, by Dr. Arne, "Where the bee sucks," judiciously employed by the composer (Auber) for the pantomimic music of his Ariel, and as the finale of the opera, stood out amidst all its modern companions with a delicious freshness.'

The Paris Opera staged a ballet version of *The Tempest* in 1834. Who was the Ariel I have not learned. The piece is historic because in it Fanny Elssler, as Alcyone, made her Paris debut. But the work was not 'tailored' for her; when already long in rehearsal, Veron suddenly brought her over from London and had her hastily fitted into the action.

There are those who resent any Shakespearean adaptations and especially turning his works into operas or ballets to the ruin of his texts, even when a powerful musical piece results, as with Verdi's superb compositions. But it has the best and most prolonged English precedents, and the English ought to

know when it comes to Shakespeare. Auber and Coralli learned from them.

Back in 1804, at the Haymarket Theatre, Fawcett staged 'a splendid dramatic ballet, called *The Enchanted Island,*' and announced that 'a prospectus with appropriate extracts from Shakespeare (and including the songs and choruses) may be had in the theatre.' Was this work, perhaps, something like *Le Coq d'Or* that the Metropolitan Opera presented so gloriously 'in the good old days' of ballet there or *Les Noces* of the Russians, with singers banked on the stage or grouped in the orchestra pit? *The Tempest* would lend itself to this treatment—say, with a Lector and the Purcell music.

Oscar Byrne staged that spectacle, with himself as the Spirit of the Dance, G. d'Egville as Caliban, and young Oscar Byrne as Ariel. It was a thumping success. If memory serves, I recall only one London instance of a man playing Ariel in a straight production of *The Tempest,* and I have been unable to put my finger on that for this article.

Who first played the sexless Ariel is not known, but it was, of course, a man —or a boy—not a woman. Nor is it known who played Ariel when Davenant first revived the work in the Dryden version in 1667 or when the Dorset Garden 'opera' (Dryden retouched by Shadwell) was offered in 1674. This latter, with its machines, its sinkings and risings and flyings, its songs and dances, its elaborated masque, with its considerable ballet sections, in what was then the Radio City in stage contrivances in London and its first house especially built with the elegances of 'The Opera' immediately in mind, was *The Tempest* that delighted London for 150 years. A generation later, 1706, the prompter, Downes, wrote of that offering: 'all things perform'd in it so admirably well, that not any succeeding Opera got more money.' Joseph Priest, whom John Weaver later recorded as the greatest of London choreographers, composed the dances.

. Garrick's Tempest (1750's) leaned heavily on ballet, including 'the Garland Dance, well performed by 60 children, at the end of the second act!' As late as 1777 even the operatic 18th century found that 'the music and dancing in *The Tempest* were rendered too consequential.' Today they are made too incidental, even by Shakespeare's text.

The earliest Ariel I have come across by name was a Miss Robinson, at Drury Lane, in 1729. Kitty Clive was then a girl of 17 playing Dorinda; twenty years and more later she was the popular Ariel. They were actresses who danced.

Into this historic company Vera Zorina now enters. She made her debut as a dancer in a Shakespearean work, Max Reinhardt's *Mid-summer Night's Dream.* She was the First Fairy. As Ariel she reaches the apex of what the Bard of Avon holds for a dancer. Her costume reminds me of Peter Pan or Puck. It is a far hark from the femininities of Priscilla Horton's airy elegance. But she surmounts it, as she surmounts the lack of all 'props' associated with Ariel — the wings, the flyings and flashings and sportings on the back of a dolphin. Her movements are unfettered, her poses have poetry and breadth; she brings a rhythm and supple strength to her task that only a schooled dancer could. She entirely convinces one that she *could* fly. She intones her songs simply and reads her lines with understanding and spontaneity. Quick intelligence and a keen desire to serve Prospero and win freedom, rather than fantastic glee or nimble wit, characterize her performance. But hers is a double triumph—as a dancer in an acting role and also as one to whom English is not a native but an acquired language.

Perhaps there is more of tradition in this *Tempest* of 1945 than would appear at first thought. I have considered only its ballet interests. A ballerina for Ariel is certainly a novelty in America —but not in England. Miss Webster, who undoubtedly knows her Shakespeare on the English stage inside out, may well have been moved to think of Ariel in terms of a ballerina, if not in

(*continued on page* 42)

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Sunday Eve., March 11	*Monday, March* 19
Ballet Imperial	No Performance
Frankie and Johnny	*Tuesday, March* 20
Blue Bird	No Performance
The Red Poppy	(Company in Brooklyn—
Monday, March 12	Academy of Music)
No Performance	*Wednesday, March* 21
Tuesday, March 13	Coppelia
Ballet Imperial	Danses Concertantes
Frankie and Johnny	Prince Igor
Blue Bird	*Thursday, March* 22
The Red Poppy	(Balanchine Festival)
Wednesday, March 14	Mozartiana
Mozartiana	Bourgeois Gentilhomme
Rodeo	Pas De Deux (New)
Pas De Deux (New)	Ballet Imperial
Prince Igor	*Friday, March* 23
Thursday, March 15	Swan Lake
Mozartiana	Danses Concertantes
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Pas De Deux Classique	The Red Poppy
Frankie and Johnny	*Saturday Mat., March* 24
Friday, March 16	The Snow Maiden
(Balanchine Festival)	Frankie and Johnny
Bourgeois Gentilhomme	Pas De Deux (New)
Danses Concertantes	Prince Igor
Ballet Imperial	*Saturday Eve., March* 24
Saturday Mat., March 17	Scheherazade
Chopin Concerto	Danses Concertantes
Frankie and Johnny	The Red Poppy
Rodeo	*Sunday Mat., March* 25
Saturday Eve., March 17	Mozartiana
Serenade	Frankie and Johnny
Danses Concertantes	Pas De Deux (New)
Igrouchki	Prince Igor
Prince Igor	*Sunday Eve., March* 25
Sunday Mat., March 18	Ballet Imperial
Bourgeois Gentilhomme	Danses Concertantes
Ballet Imperial	Blue Bird
Gaite Parisienne	Gaite Parisienne

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photo: Maurice Seymour

Marina Svetlova and Alexis Dolinoff in the Triumphal Dance from the opera Aida, presented March 11th for the Free Milk for Babies Fund.

The Ballettophile

(continued from page 41)

terms of ballet, from London precedents. There was reason in her madness. Precedent or no, as Ariel, Vera Zorina commands respect for a noble and spirited as well as a poetically graceful and convincing performance. Although she dances hardly a step, her body and her impersonation bespeak ballet throughout. In her Ariel, Shakespeare was the ballet event of the month.

A century hence, this artist of the dance will turn up (of all places) in the Shakespearean literature of 2045 as Grisi of a century ago turns up in it now in 1945, and the Folger Library in Washington and the Stratford-on-Avon archives in England, will hold mementos of her and of ballet today. We Americans are not historically minded as a people. In that our mentality differs radically from that of Europe. This is especially true of our dance consciousness. It is sometimes worth bringing the historical viewpoint into focus. Art, even so ephemeral an art as the dance, to be healthy and soundly creative, must also think—not only, but *also*—in terms of time, of what the past has said; of what the future will likely choose to remember —of us in our brief day. As Ariel, Zorina enters the greatest single stream in our theatrical history—the world of Shakespeare.

Ballabile*

By ANN BARZEL

It might be fun to have a loud speaker pick up some of the talking that goes on on stage during dance performances. Everyone has at one time or another noticed a quick word or two being passed between partners during a pas de deux. Is he saying, "Steady now", or just passing the time of day! We know one gallant lad who keeps telling his partner how beautiful she looks, and another conscientious one who always counts the number of pirouettes out loud. One ham I know, with tears in his voice (it would ruin his beautiful makeup if they were in his eyes) mumbles, "Oh, how sad and beautiful," during a slightly tragic ballet. We have heard some interesting doggerel chanted sotto voce by the corps de ballet during the recurrent melodies of *Giselle*.

Most troupes have at least one bossy member of the corps de ballet who is forever telling someone to take bigger steps, to move over further or to get out of her way. Then there are the frankly exuberant dancers who bubble over, hum the music and almost shout encouragement to their colleagues.

Mordkin talked and sang almost continuously when on stage. A far from eccentric young soloist in Ballet Theatre sings himself a lusty accompaniment a good deal of the time — when he isn't carrying on a monologue.

* * *

Many dancers mouth long and silent speeches during mimed scenes. It looks silly, and we wonder what they are saying. Some day if we have time we'll take up lip reading and learn a lot of secrets.

* * *

The dancers aren't the only ones who talk during performances. There are those in the audience who have their say, and we don't mean the running commentators. We mean the brave soloists who come out with a pip squeak of a "Bravo", and the "Ole" set, who invariably come in at the wrong part of a Spanish dance. The ones who shout "Hiki" at a Hawaiian dancer are just too smart, but the ones whose necks we'd really like to wring are those who chant "Brava" for a ballerina, smug in their grammatical correctness. Me, I just clap—discriminately, but loud and very, very long.

* * *

A posterior guide to the dance: When is a dance performance glamorous? Judging from some recently voiced opinions, if you view it from a seat upholstered in red plush, it's glamorous.

* * *

Dancers appearing in plays, most recently Zorina in *The Tempest*, bring to mind the fact that in 1916 Karsavina appeared in one in London. It was written by James Barrie, who at that time was very much smitten by the glamour of the Diaghilev Ballet. He wrote a play called *The Truth About the Russian Dancers*. It was a fantasy in which Russian dancers lived a life in which even the laws of nature were different from those for ordinary people. Karsavina played the leading role of Karissima. She had no lines, but danced her part — to music of Arnold Bax, and she was attended by a corps de ballet of eight dancers.

* * *

Another play that made dance news in 1916 was one written by Queen Marie of Roumania and which was produced by Loie Fuller with a cast of dancers.

* * *

There are many explanations for that ballroom dance being called the "Foxtrot". The most plausible, given by the late great ballroom dancer Maurice, was that it was adapted from a dance first done on the stage by Charles Fox, an American dancer.

*Ballabile—(*pronounced ball a billee*) —the dance steps executed just before the final curtain by the entire corps of a company.*

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